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EMBELLISHED WITH A PORTRAIT OF MISS DUNCAN.

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4——2 *for* religion's *read* religious.

5——22 *for* name *read* names.

73——20 *for* Hargreave's *read* Hargreaves.

93——1 *for* Haymarket *read* Theatre.

98——5 *for* Theatre *read* Theatres.

99——4 *from bottom dele* there.

100——28 *for* by buying *read* in buying.

— ——29 *for* as *read* has.

Erratum in the present Number.

P. L.

144——13 *for* conclusions are laboured, tried to revive *read* conclusions are, laboured hard to revive.

THE

CABINET,

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MISS DUNCAN.

IN delineating the life of any illustrious personage, we know it is customary, among other trivial occurrences, to mention when the said personage was born, and when the said personage died. But they say, "women and music should never be dated:" we shall therefore not trouble our readers with the account of the day, the month, or the year, in which Miss Duncan was born, because, truth to say, we are totally ignorant of it ourselves, and must of *necessity* allow her the privilege contained in the above quotation. We shall likewise be equally silent as to the date of her death, because, we are happy to say, she is not yet dead, and we sincerely hope she will continue to adorn our stage for many years to come.

Miss Duncan was born of theatrical parents, who figured with some respectability in the theatres of Dublin, Liverpool, and Newcastle. They appeared once at Covent Garden Theatre (September 17, 1788) in the characters of Major O'Flaherty and Miss Rusport; but as they were not subsequently engaged there, we must presume their talents were not of the highest order. Cer-

tain it is, they were not destined to exalt the name of Duncan to its highest acme of celebrity; and whatever may have been Mrs. Duncan's defects in the performance of Miss Rusport, they have been amply compensated by her daughter's elegant and sprightly representation of the same character. The mother, we believe, is still living.

The first public appearance of Miss Duncan was on the Newcastle stage, where, while yet an infant, she performed the character of the Duke of York to Mr. Cooke's Richard. Shortly afterwards she played Tom Thumb; and in the representation of both these characters she displayed so much good sense, and so much promise of future talent, that her father and mother were induced to avail themselves, at their annual benefit in Dublin, of the attraction of her abilities. Here then she performed annually with improved powers and improved success: as she came more into notice, she advanced in favour with the Dublin audience, till, at the age of thirteen, the effulgence of her theatric genius burst forth, and the destiny of her future life was decided, by the ease and vivacity, the surprizing talent, and complete success, with which she acted the character of Rosetta, in the opera of Love in a Village. It was at this theatre, and in the part of Polly, in the Woodman, that her extraordinary abilities were first noticed by Miss Farren, the present Countess of Derby, who, it is said, paused as she was crossing the stage, to express her approbation of "the little wonder;" and encouraged Miss Duncan's ambition by saying, that she hoped to see her, in a few years, on the London boards, performing in her line of business, and at the head of the profession. For the authenticity of this anecdote we cannot vouch; nor indeed, as far as it regards the reputation of Miss Duncan, is it of any consequence whether it be true or false: if it be true, then the prognosticating hope is accomplished; if not, Miss Duncan has still attained the same proud height of glory, though she be not indebted for it to the encouragement of Miss Farren. It is not improbable, that the event gave rise to the prophecy.

The first regular engagement, into which she entered, was with the late Tate Wilkinson, the celebrated manager of the York theatre; who, being fearful, on account of her very youthful appearance, of trusting her with any important part, selected for her commencement Sophia in the Road to Ruin, and Gillian in the Quaker. Her success in these trifling characters, proved how groundless were the fears of the manager: the audience were delighted, Mr. Wilkinson was agreeably surprized, her salary was immediately raised, and she was put in possession of all the first line of genteel comedy. But successful as she had been on this stage, and much as she had ingratiated with the inhabitants of York, as well by her amiable conduct in private, as by the exquisite talents she displayed in public, she did not intend to confine her ambition to the first rank in a provincial theatre; and as the next step in the road to theatric distinction, she struck an agreement with Messrs Aickin and Jackson, for Edinburgh, Glasgow, and Liverpool. It is to the candour and liberality of the generous Caledonians, that she stands indebted in no small degree for her rapid advancement in the theatrical world.

Quitting her northern friends, she next journeyed towards the south; and in the summer of 1804, she passed a month at Margate theatre, then under the management of Wilmot Wells. Here she played with her accustomed excellence, and her accustomed success: but the most fortunate circumstance was, that among her spectators, and consequently among her admirers, was Mr. Graham, the proprietor of Drury-lane theatre. This gentleman was so fascinated with her performance of the Widow Cheerly, that, on his return to town, he immediately dispatched Mr. Wroughton to engage her on very liberal terms. The engagement was soon adjusted; and Miss Duncan, in the ensuing winter, appeared on the boards of Drury-lane theatre in the character of Lady Teazle, which, as we have before observed, she performed fifteen nights*. Since this period she has continued stationary at Drury-lane during its seasons, and in the summer she has visited, we think,

* Vid. Sup. p. 85.

all the respectable provincial theatres in the united kingdom. At the end of the season of 1805—6, Mrs. Jordan, for what cause we know not, made a temporary secession from the company; in consequence of which, Miss Duncan's abilities were brought more into play during the following season, than they had hitherto been. The same opportunity was offered by Mrs. Jordan's second secession on the conflagration of the theatre; and it was then proved, how excellent a substitute, in many of her characters, Miss Duncan could be for Mrs. Jordan. On both these occasions, she re-claimed her original and perhaps, best character of Lady Teazle, and performed it more than once with universal approbation. Perhaps it was a spirit of honest indignation, which induced her to assume the same character for her benefit, while Mrs. Jordan was with the company, in the spring, we believe, of 1806. However the public testified the greatness of their expectation by a very crowded house; and the piece went off to the entire satisfaction of all parties.

We have had so frequent occasions to speak of Miss Duncan in our criticism on the theatres, that to say much at present would be superfluous. Her distinguishing talent is gentility; a talent, which is as rare, as it is necessary, on the stage. It is at the same time sufficiently strange, that she does not value this qualification more highly than she seems to do: she is more frequent in her assumption of several broad and vulgar characters (not to mention her assumption of breeches now and then) than is altogether consistent with the preservation of that gracefulness of manners, with which she has hitherto been accustomed to delight us. She certainly ought to be more careful of a talent which has raised her above all the female comedians of the present day; which gives so exquisite a charm to her Charlotte Rusport, her Mrs. Sullen, her Lady Bell Bloomer, and Lætitia Hardy.

Miss Duncan, however incongruous the talents may appear, is likewise an excellent representative of a shrew. In vixen ferocity she is inferior neither to Mrs.

Jordan nor Mrs. C. Kemble: and besides this she is eminently skilful in delineating those emotions which are dependent on this, or to which this is subservient; as in the hypocrisy and the sarcasm, the pride and the tyrannical spirit. Her Juliana is well known: it is certainly the best representation of that character on the stage: Mrs. Gibbs can infuse some spirit into it, but she is very far inferior to Miss Duncan. It is a worthy accompaniment of Mr. Elliston's Duke of Aranza. Of her Mrs. Oakley we have spoken elsewhere; we cannot believe it to be inferior to the celebrated original of Mrs. Pritchard. There is yet another character of a similar cast, Lady Restless in All in the Wrong, which is represented by Miss Duncan with the same happiness of study and effect, the same feeling and nature, which she gives to almost all her characters. We will say nothing of har Nell, because, excellent as it is, we do not wish her to repeat it.

Upon the whole, we consider Miss Duncan as one of our first actresses, and one of the brightest ornaments of the stage. She is possessed in a very high degree of all those accomplishments which are never useless to an actress: she is an elegant dancer, a singer of very great feeling, spirit, and science, and has a thorough knowledge of music. On the first representation of Tekeli, Miss Duncan in Alexina agreeably surprized the audience with a sweet song, accompanied by herself on the harp. So highly are her singing powers esteemed, that it is not uncommon to insert a song for her in a new comedy; and this expedient has generally been found to render the piece attractive. Miss Duncan is one of those actresses, without whom the Drury-lane company would be reduced to great distress; and we are sincerely glad, and sincerely grateful, that she did not, on the late severe calamity, run off in quest of better quarters.

DR. PALEY.

In the year 1795, during one of his visits to Cambridge, Dr. Paley, in the course of a conversation on the subject, gave the following account of the early part of his own academical life; and it is here given on the authority, and in the very words, of a gentleman who was present at the time, as a striking instance of the peculiar frankness with which he was in the habit of relating the adventures of his youth.

"I spent the two first years of my undergraduateship happily but unprofitably. I was constantly in society, where we were not immoral, but idle and rather expensive. At the commencement of my third year, however, after having left the usual party at rather a late hour in the evening, I was awakened at five in the morning by one of my companions, who stood at my bed-side, and said, 'Paley, I have been thinking what a d——d fool you are. I could do nothing, probably, were I to try, and can afford the life I lead; you could do every thing, and cannot afford it. I have had no sleep during the whole night, on account of these reflections, and am now come solemnly to inform you, that if you persist in your indolence, I must renounce your society.'

"I was so struck," Dr. Paley continued, "with the visit and visitor, that I lay in bed great part of the day, and formed my plan. I ordered my bed-maker to prepare my fire every evening, in order that it might be lighted by myself. I rose at five, read during the whole of the day, except such hours as chapel and hall required, allotting to each portion of time its peculiar branch of study; and just before closing the gates (nine o'clock) I went to a neighbouring coffee-house, where I constantly regaled on a mutton chop, and a dose of milk punch. And thus, on taking my bachelor's degree, I became senior wrangler."

THE LETTERS OF DE CLAIRVILLE.

LETTER THE FOURTH.

Lady Felmond to Julia Weyburn.

London, May 1, 1805.

One of the first and most delightful duties after my recovery, is to thank you, dearly beloved Julia, for your kindest of congratulatory letters on the birth of my little girl. O my love! what a cordial to the heart is the name of mother! Yet when I reflect on the responsibility attendant on my new title, when I consider the consequences of a neglected or bad education, I tremble to think what my child may suffer, should the partiality of its parents foster the seeds of misery by overlooking or too easily excusing its faults and errors. I believe it is impossible to follow, and therefore useless to lay down, any fixed plan of instruction, before you are thoroughly acquainted with the disposition of your pupil. The education of my little Harriet has occupied my thoughts every hour for the last fortnight; and though I had before perused the best treatises on the same subject, the work of meditation hourly to be renewed only leaves me to conjecture on new varieties of disposition, and to suit every probability by forming a new plan. My first care, however, shall be to watch over her temper. With a captious and snarling disposition, the greatest accomplishments will be little valued by those whose praise is most desirable, and the admiration which the finest talents may excite will be paid with reluctance, and a secret wish that their possessor had been more amiable. You, my Julia, whom during our long intimacy, I may say, without a compliment, I have never known for a moment in a peevish humour, will pity the subject of the following conversation, which so forcibly impressed upon my mind the misery attending a bad temper, that I am enabled to give it you verbatim, by having written it down soon after I heard it. One morning last winter, we happened

to have Lord Anston to breakfast. He was an acquaintance of Lord Felmond's, and had the night before met us at a route of the Marchioness of S———'s. In the course of conversation, "Do tell me," exclaimed his lordship, "who that fine girl was, who danced last night with Sir Robert Lusfield, you must certainly have remarked her." "Her name," replied Felmond, "is Belston; she is a lady of rank and fortune." "Is she married?" "Not yet, but report has given her fair hand to her late partner; yet I do not believe she will ever be a bride, except it be to one, who is in more immediate want of a good fortune, than Sir Robert, and on that account is willing to run the chance of being rather too frequently and severely lectured, by a wife who is now as celebrated for her beauty, as for her unfortunate temper. She can sing well, dance well, draw well, and play like a master, yet at the age of five and twenty she has been deserted by a numerous train of admirers, many of whom she has had the mortification to see marry wives, less beautiful, and with more moderate abilities than herself, but with a sweetness of disposition, which was preferable to beauty, which owed its greatest charms to novelty, and to abilities which are of no value when they cease to promote the happiness of life." "What a pity it is," said Lord Anston turning to me with a deep sigh, "that any of your sex should be ill-tempered!" "Why, my lord," said I, "is greater perfection to be expected from our sex, than from yours? is not the obligation to cultivate a good temper, nearly equal in both?" "The temper of a woman," replied he, "has, I think, greater influence on the happiness of society, than that of men. The bulk of mankind are generally so intent upon gaining a livelihood for themselves and their families, that they have little time and still less inclination to disturb the peace of either by selfish and contemptible bickerings. Women, on the contrary, by remaining constantly at home with minds unengaged by the cares of active business, have it hourly in their power to make home uncomfortable to a husband, children, and servants, by annexing a ridiculous importance to every trifle, by learning to persuade themselves that a joint of mutton is not eatable if it remain on the spit two minutes beyond the given time, and by putting their hap-

piness at the power of the servant who may chance to spill the salt on the table, or to soil a new washed floor by the print of a dirty shoe!" "Still, my lord," said I, "it appears not impossible, but that a bad temper may render men as disagreeable creatures as it does women." "More so," said Lord Felmond; "a man exercises his caprice only upon his wife and children, or upon dependants who dare not contradict him; regard for his personal safety will make him careful how he wantonly provokes his equals or superiors; but what being is more truly despicable, than he who cruelly plays the tyrant, where circumstances unassisted by any merit of his own have made him master? than the inhuman coward who for the gratification of his petty whims, vermin engendered in the putrescence of a selfish heart, can daily disturb the peace of the woman who looks up to him for comfort? O! my Harriet!" said this dear husband, "may this frame be long mouldered into dust, before I thus prove my insensibility and ingratitude to Heaven, for the greatest blessing it ever bestowed when it gave me so good a wife."

I could answer only by shedding tears of the truest affection, and Lord Anston willing to restore the gaiety of the conversation, "you have a good deal disturbed my tranquillity, Felmond," said he, "by your report of Miss Belston; those bright eyes of her's made a powerful attack upon my heart, and you would not a little contribute to restore its peace by retracting your unfavourable account of her disposition. The best-tempered have moments of irritability, and those who first attributed these to Miss Belston probably saw her when untoward circumstances, and the uncomfortable pressure of petty cares, made her not sufficiently suspicious, lest a rival might be present who, envious of her beauty and talents, would with a malignant pleasure darken the lustre of both, by throwing over them so black a cloud." "I am sorry for the state of your heart," said Lord Felmond smiling; "but you know how easy it would be for a lady to wipe off such a casual stain from her character, by the general sweetness of her future behaviour; however as I have the honour to be a little acquainted with Miss B. I offer you my ser-

vices for an introduction, and then you can plead your own cause without assistance." "I certainly thank you for your kind offer," replied Anston; "momentary freaks I could easily excuse, but what more dreadful incumbrance is there than a wife against whose peevishness you have not a moment's security, who values a china cup more than the tranquillity of her husband, and commits her own to the care of her cook or scullion? But why is Miss Belston so ignorant of her own interest as to shew any ill-humour before company? If she has any wish to be married, she must know that one of the most desirable qualifications for a wife is a good temper?" "Do we not see daily examples," said Lord F. "how blind we are to failings glaringly conspicuous to every one but ourselves; the libertine will talk to you very piously against seduction, the drunkard against his favourite vice, and I myself have heard Miss B. very seriously declare her dislike to one of her acquaintance, 'because she had such a wretched temper, nobody could endure her.' But this blindness is generally voluntary. Mankind are very willing to close their eyes upon imperfections, whose existence continually reproaches them, and very eagerly comfort themselves with the reflection that 'every one has his faults,' to excuse to their heart the necessity of taking the pains and trouble to eradicate their own." "Of the commission of many vices," said Lord Anston, still thinking on Miss Belston, "it is in our power to be guiltless by shunning or overcoming temptation, but a bad temper given by nature, is an evil which prudence and caution cannot avoid." "Some children," replied my Felmond, "are certainly more or less inclined to peevishness, as members of the brute creation are in a greater or less degree wild and ferocious; but untoward events which may afterwards chequer their lives, have a greater influence on their disposition than nature, and education more than either. Born to affluence, with fine talents and great beauty, Miss Belston has been humoured, caressed, and applauded, till she has acquired a habit of expecting, that every desire should claim immediate attention, and from her infancy has been suffered, without correction, to vent her anger on the servants who in the least degree thwarted her capricious whims. When a

child appears inclined to peevishness, it is only by a due mixture of tenderness and severity, that this can be prevented from settling into habit, for an extreme either of fondness or harshness is a true recipe to ripen casual ill humour into a regular bad temper. When he arrives at an age of reason, let him, as a proper sense of religion is instilled into his mind, be deeply impressed with the duty of not rendering himself despicable by giving way to the impulse of caprice; and let a female above all be taught how much happiness and virtue, may in future depend on the goodness and regularity of her temper, should she ever become a wife or a mother. Let those who profess christianity and yet daily give way to fretfulness or passion, at every passing gale which may chance to blow roughly against them, reflect that sweetness of disposition is ever an attendant on true piety. That heart is little warmed by reflection on infinite goodness, which does not feel a desire, and exert the limited power of an individual, to contribute to the happiness of those, who are travelling with ourselves the journey of life. A good temper is a blessing attainable by either sex, and as marriage is the state where, notwithstanding its evils, the greatest felicity allowed to man on earth is always expected and wished to be found, it will be for the interest of the young of both sexes to guard against a habit of querulousness, which may cause them to go down to the grave solitary and unregarded, or embitter the hours of wedlock, with idle cavillings, which produce conviction on neither side, but end with mutual reproaches, and mutual misery." And now, my Julia, I have another tax to lay upon your patience, besides reading this long letter, which is to give me your opinion, whether I am right, in intending my little Harriet to be a proficient in music, dancing, drawing, and French, besides the common exercises that are taught at schools, and which shall be taught her by a governess. I have a great reliance on your judgment, it having been formed under the direction of so excellent a mother. So you have got De Clairville at last, and he has really enquired after his old playmates; tell him I have not forgot our romping days in Weyburn Park. You praise him highly, Julia; handsome, generous, accomplished, good tempered, these are too many good quali-

ties for one person; however I give you joy on so fine a conquest; he always shewed a partiality for you, and therefore you could not have surrendered your heart to a better person. May he be as faithful a husband, my love, as you have a sincere friend in

HARRIET FELMOND.

JAMES HARRIS,

SOMETIME known by the title of the 'Philosopher of Salisbury,' a man of affected learning and no judgment, whose work on Universal Grammar, called Hermes, abounds with all the errors of obstinate pedantry, and is now utterly exploded. This man, in a style as constrained and forced as his conclusions are laboured tried to revive the Aristotelian Philosophy, and in his rage for his master's authority and reputation quoted him upon all occasions without reason and without remorse: *Gay* could not write a common-place love song, but some of his lines must be found in the old Greek, nor *Chaucer* make a common-place observation, but he must have had some assistance from the same quarter. An instance of this attempt at *critical tracing* is too curious to be omitted: the father of English poetry had made, it seems, in his Frankelein's Tale an observation *singularly profound;* speaking of the wisdom of Heaven in its creations he says,

"In idle, as men sayn, ye nothing make."

This Mr. Harris is determined must be "a sentiment literally translated from Aristotle," and cites his examples,

"Ὁ δὲ Θεὸς καὶ ἡ φύσις οὐδὲν μάτην ποιῶσιν."
God and nature make nothing in vain.
Aristot. de Cœlo. Lib. 1. C. A.

and again,

"Η φύσις ἄθεν δημιεργει μάτνη, ὥσπερ εἴρηται πρότερον,"
Nature, as has been said before, creates nothing in vain.

Here, having a good opportunity of letting us under-

stand that he knew of a Latin Version, and what he calls a Spanish Arabic Version, of *Aristotle* existing at that period, he remarks, "it may be fairly doubted, whether Chaucer took this from the original Greek; 'tis more probable he took it from the Latin Version of the Spanish Arabic Version, which Latin was then current, and admitted through Western Europe for the Aristotelic text."

But Aristotle has been mentioned, and he cannot rest: having lighted on a song, which makes a sailor's sweetheart somewhat peevishly exclaim,

> "How can they say, that *nature*
> *Has nothing made in vain?*
> Why then beneath the water
> Do hideous rocks remain?"

he cannot but think the second line stolen from the old philosophy, but talks very cautiously on the subject, since he cannot 'pretend to decide, whence the poet took it.' Harris's Works, vol. 2. Philolog. Enq. p. 544.

Harris, in fact, was one of those plodding old-fashioned readers, with whom antiquity is a better recommendation than genius or invention, and who consider a new philosophy as terrible an evil, as an orthodox divine would a new religion. It is astonishing, how slow men are to shake off their dreams and acknowledge the truth, when they have been toiling for it all their lives. In 1703 there was a meeting of the heads of the University of Oxford to censure Locke's Essay on the Human Understanding, and to forbid its perusal.

ILLUSTRATIONS OF POPULAR CONTEMPORARY WRITERS.

No. II.

SCOTT'S MARMION.

Mr. Weber has published, in illustration of the exquisite poem of Marmion, "The Battle of Floddon Field, a poem of the sixteenth century, with the various

readings of the different copies, historical notes, a glossary, and an appendix containing ancient poems and historical matter relating to the same event." As the publication is expensive, we propose to select from it such passages as are more immediately illustrative of Mr. Scott's poem. We begin with Mr. Weber's preface.—

The poem, which is now again offered to the public, accompanied with historical illustrations, and the few other poetical remains, which have descended to us, respecting the unfortunate event which it celebrates, has met with so much favour in the public eye, that no apology seems to be requisite for again producing it. No less than three editions saw the light between the years 1770 and 1790, which have all become scarce. It would be in vain to contend for any great share of poetical merit in the execution; but the unadorned and faithful manner in which the battle is narrated, and the minute detail given of circumstances, either but slightly touched upon by historians, or utterly unnoticed by them, sufficiently account for the interest excited by it. And, though the general conduct of the poem be too prolix, and the style too much that of the chronicle ballad writers, who preceded the more polished, but also more dull, tragedies of the Mirrour of Magistrates, there are not wanting passages, which evince considerable vigour of versification, and spirit of narration, and are certain indications of the abilities of the anonymous author, to have composed a poem of greater merit in point of execution. His object was certainly not posthumous reputation; but to procure his fellow-countrymen of the North of England, particularly those attached like him to the noble house of Stanley, an accurate and minute account of a victory, in which they had gained so much renown.

We are entirely in the dark respecting the time in which our Minstrel flourished. The date of the only ancient MS. which at present is to be found, is about 1636, as will immediately be shewn. There can, however, be little doubt, that it was produced during the preceding century. After the accession of James to the throne of England, the battle would not have been the subject of popular celebration. A remarkable instance of the deference paid to this monarch on this score, occurs in the

history of the Mirrour of Magistrates. Two poems on the subject of Floddon Field, and the death of James IV. (See Appendix, No. I.) which had been introduced into the edition of 1587, and which, in point of merit, are certainly not inferior to the generality of the legends in that collection, were omitted in the edition of 1610.

The deviations which occur in the poem, from those popular historians, Hall and Hollinshed, and which would probably not have occurred, had the author been acquainted with their Chronicles, might lead us to assign a much earlier date to it. One of the most interesting incidents is not at all noticed by either of them; nor have I been able to meet with it in any other chronicle of the time. The author must therefore have had some other sources of information, most probably traditions in the house of Stanley, to which he seems to have been attached. The very frequent and obvious alliteration is another, and a very strong, proof of the antiquity of the work. From all these deductions, the assertion that it was produced about the middle of the 16th century will not be deemed rash.

We must at the same time allow, that the state in which we are enabled to give the text, is not that of the original. The orthography of a poem calculated for such extensive circulation among the lower orders of society, no doubt, underwent successive renovations; and it is to be feared that the text also passed through several improving hands, before it reached the middle of the seventeenth century.

The hypothesis of a former editor, that the author was a Yorkshire schoolmaster, is utterly untenable. He might possibly have been of that profession; but the passage, on which the assertion seems principally grounded, is unfortunately an interpolation by a schoolmaster of the same county, but of the *eighteenth* century, as we shall presently have occasion to prove. The great and strongly-marked partiality for the house of Stanley, and the Lancastrian forces, and the more minute detail of their operations, indicate a close connection of the *maker* with that family. That this was not his only production, is proved by the first stanza of the poem, where he very evidently alludes to another, in which he had celebrated

King Henry VIII.'s feats before Therouenne and Tournay. Ballad-inditing was probably his principal, if not his sole occupation.

Having nothing more to offer on this barren subject, I shall proceed to give some account of the various copies of the work, which have been collated for the present edition. The MS. mentioned in the catalogue of the Advocate's Library does not at present exist there. Another in the British Museum (Harl. MSS. No. 3526) the editor had not an opportunity to collate till the poem was printed off; but he had then the satisfaction to find, that it perfectly coincided with the copy, from which the text of the present edition had been principally formed. The reasons for not following the MS. in the possession of J. Askew, Esq. will be mentioned when we come to speak of Mr. Lambe's edition.

In the year 1664, an edition bearing the following title was published: "Floddan Field, in Nine Fits, being an exact history of that famous memorable battle, fought between English and Scots on Floddan Hill, in the time of Henry the Eighth, anno 1513; worthy the perusal of the English Nobility. London, printed by P. L. for H. B. W. P. and S. H. and are to be sold in Ivy-lane and Gray's-inn-gate, 1664. Licensed November 11th, 1663. Roger L'Estrange," 12mo, which has been almost exclusively followed in the present republication. It is in the possession of W. Scott, Esq.; and I am not acquainted with the existence of any other copy.

Two several editions were printed in the year 1774, the one in small 12mo. by Joseph Benson, Philomath, and professed to be "collected from ancient manuscripts;" the other was printed at Berwick, and edited by the Rev. Mr. Lambe, vicar of Norham upon Tweed. There is a third edition mentioned by Ritson, "printed, though very incorrectly, by old Gent of York" (*Anc. Songs*, Lond. 1790, p. 116), but which has not come under the inspection of the present editor.

Benson acquaints us, that he printed from an ancient manuscript, very imperfect in some parts. From whence these imperfections were supplied, he does not mention. However, his text is far more ancient than that of Lambe.

The edition of Lambe has been honoured with frequent

notice by very eminent judges. But with regard to the first duties of an editor, he failed most grossly. He gave no account of the manuscript from which he printed his text, and which he seems actually to have sent to the press. It was natural to suppose from the expression, upon the title page, 'a curious manuscript,' that he had made use of a very ancient copy. In this way he saved his concience, and deceived the purchasers of his book.* For, the friendly exertions of Walter Scott, Esq. and Patrick Brydone, Esq., having procured the editor a sight of this manuscript, he was greatly disappointed in discovering the very modern date of it. There are certain evidences that it was written after 1707, as Eachard's History, which is quoted in the notes, was published in that year; and the modern hand-writing demonstrates, that it was copied thirty or forty years after that. The manuscript is in folio, and appears to have been copied out for the press. The title is as follows: "The famous old Ballad History of the Battles of Floddon Field, which were fought between the English, under the Earl of Surrey (in the absence of King Henry VIII. of England, who was fighting in France), and the Scots, under their valiant King James IV. of Scotland, who was slain in the said battle in the year of our blessed Lord 1513, containing the valiant and renowned actions of several Lords, Knights, and Squires." After a dedication "To the Gentlemen, Yeomen, and Others, on the Borders of Yorkshire, and the Borders and Fells of Lancashire," we have the following second title: "The famous History, or Ballad, of the Battles fought in Floddon Field; taken from an ancient manuscript (which was transcribed by Mr. Richard Guy, late schoolmaster in Ingleton, Yorkshire"). It is possible that this expression misled Lambe in his hypothesis respecting the author of the work. Mr. Guy (or perhaps the transcriber from his transcript) did not content himself with copying what he found, but modernized and embellished with no sparing hand. He was grossly ignorant of ancient, or even mere ballad-literature, as he ridiculously substituted

* Among others, the accurate Ritson was deceived, as appears in his "Ancient Songs," p. 116

'Fight' for 'Fit,' and changed all ancient words into modern ones. The transcript subsequently underwent the further innovations and polish of Mr. Lambe, who boldly corrected into it, and therefore entertained no sense of the duty incumbent on him, to preserve *curious MSS.* immaculate.*

The interpolation, which was always suspected by the editor (and in this he had also the concurrence of Mr. Walter Scott), occurs after v. 326, and is silently adopted by Mr. Lambe, though acknowledged by the transcriber as the product of his own fancy. Instead of the following stanza in the original,

> " Most stately halls, and houses gay,
> And buildings brave, they boldly burned;
> And with a mighty spoil and prey,
> Toward Scotland they straight returned,"

the transcriber, and intended editor, foists in the following most unaccountable rhapsody, on a subject totally unconnected with the battle, and in such an awkward manner, that he could not even afford rhymes for the last stanza, in which qualification the old copy is never deficient.

> " Most stately halls and buildings gay,
> With sacrilegious hands they burn;
> And this has always been their way,
> Whenever they could serve their turn.
>
> " But happy Harrard† Church o'the Hill,
> Thou always 'scaped their barb'rous rage;
> And thou wert once, so art thou still,
> The wonder of the present age.

---

* He corrects, for instance, the line,

" Marsh Warden was o'er East also,"

into " March Warden over East also."

Instead of, " But straight he flew," he prefers " Straightway he flew."

" Was it not for a tratorous thief,"

he alters to, " Had there not been a tratorous thief."

† I quote from the MS; in which " Harrard" is altered by Mr. Lambe into " Harwood."

" There Judge Gascoigne, once wisely grave,
With his fair dame entomb'd doth lie;
And there lies Rudimond so brave,
In armour, by his family.

" With other noble persons too,
For valour fam'd and piety;
Their monuments you now may view,
Most sweet and lovely to the eye.

But to return, for I've *digrest*,
The Scots thus having *overrun*
The bord'ring parts, and filled with *prey*,
They thought to Scotland to *return*."

The following clumsy confession is subjoined in a note, which Mr. Lambe must either most strangely have overlooked, or not have chosen to observe: "I could not forbear, while speaking of the ruin of buildings, always perpetrated by the vile and barbarous Scots whenever they had the power, but to take notice of Harrard Church, about three quarters of a mile from Harrard, and five miles from Ottley, Yorkshire. The tombs and effigies above mentioned, have escaped being defaced, being near 300 years since set up, *as may be supposed from Mr. Eachard's History of England*, p. 180."

For the same reason, the following stanza, which only occurs in this MS. and in Mr. Lambe's copy after verse 2044, could not be received into the text:

" Who now intombed lies at church,
Carved out in stone to shew his fate;
That though, by fate, left in the lurch,
He died a death renowned and great."

It is to be feared that too much indulgence has been granted to the two stanzas inserted from his edition, at verse 2237, and inclosed in brackets.*

* I take this opportunity to correct a mistake which has crept into the list of Various Readings, p. 231, l. 6. It is there mentioned, that another stanza had been interpolated at lines 2288. This is, however, not the case, nor is the stanza 2290 wanting in Lambe's copy; but has only changed place with the preceding one in his MS. and edition.

Besides these innovations, the History which the old Rhymer had divided into nine Fits, has, in this MS. and Mr. Lambe's edition, another division into three parts, and stanzas are introduced to announce the arrival of the second and third. The division of the old copies, though not very conveniently executed, is however fully sufficient.

The principal variations of the three different copies have been collected, partly with the view of proving the evident superiority of the valuable edition of 1664, and partly to authorise any departure from that text, where it was evidently corrupted. To have reprinted all the numerous minute differences, would have answered no kind of useful purpose.

As to the historical notes which are subjoined, the editor was anxious to make them as useful as possible; and therefore the quotations are chiefly taken from genealogical and topographical works, though he is conscious, from the scantiness of his materials, that sufficiently new and curious matter will not be found in them.

The notes annexed in Lambe's edition have obtained him the applause of men well qualified to judge them. They have therefore been preserved wherever they are in the least pertinent to the subject; but his long rambling dissertations could not be retained. Thus, after explaining in a few words, the term *stour*, he goes on with observations on classical literature, on the origin of the Scots and their language, on Chevy-chace, on Shakspeare, on editions of Latin authors, on Robin Hood, on Home, and concludes with a long review of a passage in Pope's Odyssey!

The Glossary is on so contracted a scale, that no attempt has been made to render it in any degree scientifical. Wherever the admirable Glossaries of Ruddiman, Tyrwhitt, and Chalmers, afforded any explanation, their authority has been preferred.

All the ancient poems which could be collected on the subject of the battle, will be found in the Appendix, together with the account given of the battle by Hall and Pitscottie, two of the most authentic chroniclers of both nations. The relation of the former is the fullest, and in general the most accurate we have of this event.

The editor cannot conclude this work without men-

tioning the numerous obligations which he has received in the prosecution of it. He is particularly anxious to acknowledge the friendship of Walter Scott, Esq. who not only favoured him with advice as to the general plan of the publication, but also supplied him with the materials, without which the text could not have received any degree of authority. The very curious copy of the edition of 1664 is here alluded to, as well as the manuscript which Mr. Lambe used in his edition. To Patrick Brydone, Esq. and to the possessor of this manuscript, J. Askew, Esq. of Palinsburn, who, with singular liberality, permitted it to be sent to Edinburgh, the editor also begs leave to express his obligations. For some very valuable communications, which will be found specified in the Notes, he is indebted to the kindness of George Chalmers, Esq."

(*To be continued.*)

STORY OF AN ECCENTRIC CHARACTER.

(*Continued from page 20.*)

We heard nothing of him for three days; on the fourth we were all looking just before the commencement of twilight on the openings of the forest from the drawing-room window, when we saw a horseman in full speed, with his sword drawn, pursued by four others; and the instant he reached some high pales that separate two divisions, and seemed an insurmountable barrier to his escape, he spurred his horse, who, with a tremendous spring, cleared his leap, and escaped his pursuers. Our eyes were all fixed on him; and we could hardly breathe during the tremendous suspence. Ellen, who had been gazing without the utterance of a word, screamed and fainted. And in less than ten minutes Longford, in the very dress of the horseman whom we had seen, burst into the room, and fell almost senseless into my arms.

As soon as he breathed again, he cried wildly, "am I safe? Where is Ellen? Protect me, till I have taken my last leave of her: Give me fair play: let me fight the assassins: but do not allow them to come four upon me at once!" His countenance shot fire; and his teeth gnashed with agony. He relapsed for a few minutes into insensibility, but gradually recovered his composure.

He told me his attackers were known desperadoes, often employed in the most daring functions of the police, but as often colouring under this mask acts of private revenge and murder, for which they are hired by enormous bribes. It is their practice to get false information lodged against the persons intended to be attacked; and thus they proceed armed with a distortion of the powers of the law. They had now been sent down from London, at an incredible expence, to take advantage of the reports of robberies committed in this neighbourhood. The same men, for they in vain attempted to disguise their persons, had once committed an assault upon him before; and had kept him in custody for six weeks, when he escaped from them by a miracle. As Mr. M. was an intelligent, firm, and active magistrate, it was probable they might not immediately venture into his house for their purpose; but Longford had no doubt they would way-lay him in some way, from which it would be scarcely possible finally to protect himself. He hinted that persons in power were his decided enemies, and would stick at no light stretch of authority to obtain the command of his person. M. who had formed an high idea of the purity of administrations, and of the exercise of laws and institutions, would have blamed Longford for these insinuations, under less provocation. He still thought him mistaken, though he did not add to his sufferings by contradicting him.

For more than a week Longford was kept quiet in M——'s house. During this time he still made many allusions to his story without explaining it, and persisted in his certainty of a conspiracy against him, of which there were indeed too many confirmations without doors. Wretches in disguise haunted the avenues of the house, and beset the servants and visitors, but hitherto in vain.

In the mean time Ellen's anxiety grew with her attachment: her health suffered; and even her beauty declined. She spent however those precious days principally in the company of Longford, in whose interesting manner, rich stores of knowledge, and affecting eloquence, she found new objects of admiration. With a wild fancy and an agitated heart, even his confusion was frequently

eloquent; the various scenes in which he had been engaged gave a romantic colour to all his allusions; and sentiments of the noblest and most glowing hues flowed from him as from a fountain. Indignant, irascible, yet instantly relenting, impetuous, daring, yet in a moment melted with tenderness, acquainted with the diversified tints of "many coloured life," having learned to weep "at the woe of others by his own," and deeply touched with the softest of human passions, he had within him all the ingredients that give interest and delight to the powers of conversation. Not indeed those powers which are pleasing to dull men, and mere men of business, who stared at him with a stupid wonder, and only pitied his ebullitions as the symptoms of insanity, but such as are admired by people of cultivated minds and refined dispositions.

I compassionated the situation of sweet Ellen from the bottom of my heart. Her attachment became too like idolatry; and her sublime affections irradiated, yet wore her beautiful person. To her, Longford, no doubt, communicated many particulars of his life, which he concealed from others; but I do not yet know that he gave her a perfect explanation. Her virtue was too great to permit her to fly with him, and be the partaker of his adventures; nor did he wish it. He had too many hardships and dangers to encounter to desire that she should be a sharer of them. And he seemed perfectly convinced of the impossibility of long remaining in safety in his present situation. The idea of the separation was inexpressibly dreadful to both.

I have recovered one of his poetical addresses to Ellen on this occasion, which I will insert.

"To E. M.

"Soft is the fairy-beam that plays
Within that eye's too mournful sight;
Yet dangerous is it still to gaze
Till my soul melts in fond delight.
Oh, hide that lovely face,
In which entranc'd I trace
An angel's goodness with an angel's grace!

Tear the delusion from my view;
  Soften no more my yielding heart:
Those features of celestial hue
  Raptures too high for earth impart;
    For this shall I adore
    A few short hours; and then deplore
Thro' all my darken'd days the transient pleasure o'er.

Yet cast that heavenly ray again
  Upon my languishing desire;
And tho' the bliss be mix'd with pain,
  Once more resume the rapturous fire!
    The memory still
    Of that delight will fill
My years of future gloom with many a melting thrill.

O! why, adown that lovely cheek,
  Steals, Ellen, the contagious tear?
Does it a doubt of Longford speak?
  Is it the mark of love or fear?
    Oh, let me drink those drops divine,
    And, as the compact thus I sign,
E'en tho' the poison kills, a moment think thee mine!

Upon my ravish'd ear bestow
  The tones of that enchanting voice,
And from thy bosom's fountain throw
  The treasures that my soul rejoice;
    For tho' thy beauty charm,
    Yet, lovelier than thy form,
Do gems of mental light thy inward spirit warm.

Oh, let me fold thee in mine arms,
  And press thee to this last embrace,
Forget one moment all alarms,
  And ages in that moment trace!
    Then if my destiny
    For ever bids me fly,
The point of earthly bliss I taste before I die!"

(*To be concluded.*)

DR. THOMAS PHAYER.

[FROM MALKIN'S SOUTH WALES.]

KILGERRAN is still further distinguished by having been the residence, and affording rest to the remains of an early literary character. Dr. Thomas Phayer is said, by Fuller and Wood, to have been a native of Wales, but this is contradicted by a note in the Cambrian Register, which represents him as the first of his family who settled in Pembrokeshire. According to this account, his father was Thomas Phayer, of Norwich, Esq. and his mother Clara, the daughter of Sir William Goodyear, Knight, of London. He was educated at Oxford, and afterwards came to the metropolis, and began life in the profession of the law at Lincoln's Inn.

He married Anne, daughter of Thomas Walter, alderman of Caermarthen, which probably occasioned his choice of this neighbourhood for his retirement. He was well versed in the common law, and wrote a book on the nature of writs. It seems not to have been extant in the time of Fuller, for he merely conjectures, that it might have treated of writs in the court of Marches, evidently on this supposition that he was a Welchman, and only understood the laws of his own country. It appears, however, that he disliked the law; and therefore changed his profession to physic, in which he proceeded to his doctor's degree. It is as a physician, and not as a lawyer, that he is mentioned in old biographical memoirs; and this may perhaps warrant the supposition, that he prescribed with more success than he pleaded. He seems to have been an inveterate author; for he translated several medical books out of the French. Writing may be thought to have been more to his taste than the exercise of a profession; for he withdrew himself to the banks of this romantic river, and translated Virgil, marking at the end of each book the date when finished and the time employed about it.

The three first books of the Æneid were completed at

Kilgerran, in the year 1555; the fourth at the same place, in 1556; the fifth in 1557, after an escape from some very great danger or calamity, while on a visit to his wife's family at Caermarthen; the sixth and seventh were finished at home, in the same year; the eighth in 1558; and the ninth in April 1560. The tenth was begun, but left incomplete. As it was about the beginning of the sixteenth century that English poetry, after having remained stationary since the death of Chaucer, began to experience a gradual and considerable improvement, it will not be uninteresting to trace the circumstances which introduced the study of classical literature into England, and gave a new turn to our vernacular compositions. Our intercourse with Italy, at that period, being free and constant, the language and manners of that country were too fascinating not to have been the subject of study and imitation. The court of Henry the Eighth was polished, though the monarch was violent in his temper. Petrarch was the favourite poet, the sonnet was the popular model of polite writing, the Italian gave the tone to every fashionable pursuit, and kindled emulation in every pretender to genius. Henry Howard, Earl of Surrey, took the lead at once in the gallantries, and in the poetical proficiencies, of his age. His travels have the air of a romance. The late Earl of Orford has traced Gereddine, of whom the notices in his sonnets are obscure and indirect, and of whom graver history is silent, to Lady Elizabeth Fitzgerald, second daughter of Gerald Fitzgerald, Earl of Kildare, and cousin to the Princesses Mary and Elizabeth. Surrey proclaimed her charms through Europe, as a son of chivalry, and was victorious in a knightly appeal to the law of arms, of which the Grand Duke of Tuscany permitted the decision at Florence, the original seat of her ancestors. But Surrey did not devote all his time to vanity and idleness; nor was it in the field of gallantry alone that he displayed the powers of his mind. He had laboured in the more solid departments of literature; and nature fitted him to express with ease and render with freedom, what study had enabled him to understand. He translated the second and fourth books of the Æneid into blank verse. This book is extremely scarce, and highly valuable, both

as a curiosity and a work of merit; for it is the first composition extant, in that measure, in the English language.

Surrey was beheaded eight years before the commencement of Phayer's general translation; so that his attempt claims a long priority in point of time. But it was not printed till 1557, when Phayer had finished the first four books, and was proceeding rapidly with the next three.

Sir Thomas Wyat the elder, the contemporary and friend of the accomplished Surrey, affected the same taste and pursuits. He began to translate the song of Topas, in the first book of the Æneid, into Alexandrian verse, but left it unfinished; and his poems were never collected or printed, till they were added by Tottell to the songs and sonnets of his rival in the field of the muses, the first edition of which did not appear till the year 1557 or 1559. Though, therefore, Wyat's and Surrey's versions from Virgil are generally considered as the first regular translations in English of an ancient classical poet, Phayer steps in with his more extended undertaking before their performances were accessible to the public at large, and may at least divide with those authors the merit of bringing his countrymen acquainted with the concealed treasures of the Mantuan muse. With respect to the execution of the work, the testimonies have been various and discordant. By some it has been represented as not sufficiently to be commended for its skill and learning; while the sarcasm of the critics in Fuller's time was, that he transformed the Latin Virgil into an English Ennius. This judgment may, however, be thought harsh; since the measure of criticism is only to be applied to the standard of the time, and not regulated according to the improvement of later periods. A writer may have well deserved the panegyric of his contemporaries; that he cannot challenge the sufferage of succeeding ages, may be owing to circumstances over which he had no controul. It is in versification that these three early translators will best admit of comparison; and it is by comparison that their merits must be estimated. The measure of Surrey is unquestionably the most suitable, and it is tuned with a purity of rhythm which amply justifies the tribute of Warton to the style and expression of the author. In

the very infancy of our higher poetry, when the possibility of sustaining harmony without jingle was new to our language, he carried it all at once to a degree of refinement surprising to those who know the difficulties of the art, and scarcely exceeded by the maturer practice and more musical proficiency of a later age. Wyat wanted the judgment of his friend Surrey in his choice of metre, as he confessedly fell below him in melody of cadence and facility of expression. The Alexandrian couplet, consisting of twelve syllables in the first line, and fourteen in the second, applied as it is by us to lighter poetry, by subdivision into four, is considered as ill calculated for the dignity of epic, though perhaps we have no right to condemn a practice which our own deviation may only have seemed to render incongruous. He understood, however, the principles of his own versification. He duly observed the pauses on the sixth of the first, and the eighth of the second, so that all his couplets might be arranged in quatrains with very little difficulty. But Phayer appears to have been deficient in justness of ear and correctness of modulation; his verse runs in equal couplets of fourteen syllables in each line, which we now confine to lyric composition, and divide into quatrains of eight and six alternately. The genius of this metre, therefore, requires a pause upon the eighth syllable; yet Phayer either did not feel, or disregarded that musical propriety. His pauses are so indiscriminate, that it is frequently impossible to preserve any thing like measure, and at the same time maintain the punctuation of the sense, or even the integrity of the words themselves. It must, I apprehend, be admitted, that he was far superior, in numbers and the knowledge of his art, to these early refiners of our language. Yet, whatever may have been his comparative excellence, he confessedly ranked high, among the men of wit and genius in his day. It was about the year 1557, in the turbulent and sanguinary reign of Queen Mary, that Sackville formed the plan of the Mirrour for Magistrates, which was the great poetical luminary in the dark interval between Surrey and Spenser. It was to comprise all the illustrious unfortunates of the English history, and every personage was to recite his own misfortunes in a soliloquy before the poet, who de-

scends, after the manner of Dante, into hell, conducted by Sorrow. It was intended that the characters should have passed in a chronological order of procession; and Sackville began vigorously with the induction. But the poet was soon last in the statesman. He had commenced his biographical sketches at the further end of the series, with Henry Duke of Buckingham. He therefore adapted the close of his induction to the circumstances of his only finished legend, and abandoned the design abruptly. Neither did he relinguish the project of his own fancy without recommending its completion to Richard Baldroyne and George Ferrers, men of the first talent at that period, nor without selecting the most pathetic incidents and catastrophes from the chronicles. The magnitude of the attempt, to which his single resources had appeared equal, deterred his successors from prosecuting it without assistence. They invited the contributions of their contemporaries, and among the rest engaged Churchyard and Phayer. The latter wrote the life of Owen Glandwr, inserted in the quarto collection of 1559, the title of which was as follows: "A Myrourre for Magistrates, wherein may be seen, by example of others, with howe grevous plages vices are punished, and howe frail and unstable worldly prosperite is founde, even of those whom fortune seemeth most highly to favour. "Felix quem faciunt aliena pericula cautum." Anno 1559 Ædibus Thomæ Marshe." The translation of Virgil was suspended during this year, probably in consequence of this engagement. He is supposed to have died about the latter end of 1560, as his will was dated the 12th of August in that year. He was buried in the church of Kilgerran. Fuller is uncommonly incorrect in his information respecting this worthy; he says that he died in London about the year 1550. His epitaph was written in Latin by Sir Thomas Chaloner, who took occasion to commend his learning and great skill in physic. The Mirour for Magistrates was reprinted in 1563, 1571, 1574, and again in 1587, with an induction, and the addition of many new lives by John Higgins. Whether Phayer's poem was thrown out to make room for the insertions of this editor, I have not been able to ascertain; but it certainly made a part of the collection on the two first re-

publications. In the year 1610, the work underwent a complete revision, with additions by Richard Niccolls, a poet of powers very superior to those of Higgins. On this occasion the title was changed: "A Mirrour for Magistrates, being a true Chronicle Historie of the untimely falles of such unfortunate princes, and men of note, as have happened since the first entrance of Brute into this island, until this our age, newly enlarged, with a last part, called, A Winter's Night Vision, being an addition of such tragedies, especially famous, as are exempted in the former historie, with a poem annexed, called, England's Eliza. At London, imprinted by Felix Kyngston, 1610." This edition contains eighty-six lines. It has never been reprinted, and is very difficult to be met with. It appears from this, that these different copies were in a great measure different works. We have seen that the work was in such high repute during the reign of Queen Elizabeth, as to go through five editions; and it furnished Shakspeare with the hint of many scenes. Contemporary writers were assiduous in preferring its claim to public notice, among the rest, Sidney, Heywood, Welbe, and Bolton. Of a work, which called in so many hands to its composition, which saw half a century, and almost a revolution in our language, the merits must be various. The author of the plan was the first that appeared, but the brightest star in the constellation. The contributors next in degree to him, whose specimens were the most favourable to the fame of those popular legends, must be conceded to have been Churchyard and Niccolls.

RELIGION.

[From Malcolm's Anecdotes of the Manners and Customs of London, during the Eighteenth Century.]

THE succeeding letters, which were published in 1768, require no comment.

"*To the Inhabitants of the three united Parishes of St. Mary-le-Bow, St. Pancras, and Allhallows, Honey-Lane.*

GENTLEMEN,

IT is a pain and grief to me, after having been your minister four and twenty years, to have any occasion to make any complaint of your behaviour; but complain of you I must, for suffering the subscription for the daily prayers to be so diminished, and reduced almost to nothing, a manifest sign that your parishes are much poorer or less religious than they were, for either of which I should be very sorry, but more especially for the latter, for the former may be your misfortune, the latter must be your fault.

"The former inhabitants were so convinced of the reasonableness, the propriety, the expediency and necessity of the daily prayers, that they thought it just and fitting to make an extraordinary allowance for this extraordinary duty, and entered into a voluntary annual subscription for this purpose, which contributions have in some measure been continued from the first building and opening of your church till within these few years. And will you, Gentlemen, suffer so good a work, which hath been carried on so many years, to perish in your hands? Have you so little concern for the honour of your church, one of the first and most conspicuous in the City, the principal of the Archbishop of Canterbury's peculiars, the chief Court of Arches, where so many bishops are confirmed, and so much public business is transacted? and shall such a church, that ought to be a pattern of regular devotion to others, be the first to set an example of irreligion? I hope you have too much

sense of honour, too much sense of religion, to bring such a load of reproach and infamy upon your names and characters; for it would be an eternal reproach and infamy to you in this world and in the world to come; and the piety of your predecessors would 'rise up in the judgment against you, and condemn you.'

"You will say perhaps that you have not time to attend the daily prayers. But why have you not time? What are you doing better? Ask God and your own conscience. Scarce more than half an hour is taken up in the daily prayers; and, depend upon it, you will find the time not lost, or ill-employed: you will proceed to business with the greater cheerfulness, and prosper the better for it. But if you cannot or will not attend the prayers yourselves, yet why should you hinder others who would attend? Why not rather, to make some amends for your own deficiency, contribute something that others may have opportunities for praying for a blessing upon the community? For what will avail all your care and attention, all your labour and pains, without the blessing of God to prosper them. And how can you ever expect the blessing of God upon your undertakings, if you neglect and despise, and in effect destroy and abolish his service? The neglect of public worship is soon followed by the neglect of other duties; and it behoves you seriously to consider, whether this may not be the first source and origin, the principal cause and occasion of so many failures and bankruptcies among you.

"You will urge perhaps that other charges and taxes lie heavy upon you, the price of every thing is advanced, and you cannot afford to do as you have done. But of all charges and expences why must this of the daily prayers be the first to be retrenched? Retrench every vanity and folly, retrench every idle pleasure and diversion, retrench all your superfluous, all your unnecessary, expences, rather than what you contribute to the public service of God. But no great matter is required or expected from you. As but a very short portion of your time is taken up in the daily prayers, so a very small part of your substance, will be sufficient to support so pious and useful an institution. All that I desire of you is, that of the better sort, every one would subscribe ten shillings

a year, that is half a crown a quarter; and of those in lower circumstances every one would subscribe five or four shillings a year, that is, at least a shilling a quarter.

"Some few (to their honour be it spoken) have all along continued to do the very thing that I desire; but I wish the thing to be general, and every one of you to do the same. You cannot surely think so small and inconsiderable a sum any loss or burden to you. You may easily make it otherwise, by riding out a Sunday or two less in a year, or by going an evening or two less in a year to Vauxhall or Ranelagh, to the tavern or the play. This you will do, if you are not 'lovers of pleasure more than lovers of God;' and what you thus 'lend unto the Lord,' will be paid you in blessings again. But I would rather prefer another proposal to your consideration, which probably may be more easy and agreeable to you, as it would be taking nothing immediately out of your own pockets, and certainly would be more easy and agreeable to your ministers, as it would be less precarious and uncertain, though perhaps not altogether so beneficial. Whatever may be the case of some few individuals, your parishes are in general very wealthy. Your poor's-rate is low in comparison to that of many other parishes, where it is nearly equal to that of the land-tax. You are in possession of several considerable estates, left you by the piety and charity of former inhabitants, amounting to 300*l.* a year or more; and these estates being left without any appropriation but to the best uses of your parishes, how can any part of them be applied to a better use, or more agreeably to the intention of the pious and charitable donors, than for the public benefit of men in the public service of God? Let me therefore recommend it to you, out of these estates, or in any other method that you may think more proper, to allow to your rector, that is, not to your rector properly, but to your rector for his curate and reader of the daily prayers, a salary of five and twenty pounds a year, which is no more than three shillings and three-half-pence in a year from every house: and surely you cannot refuse so small a boon for the honour and credit of your parishes, for your own character and reputation, for the good of your own souls and the souls of others. You see I am

very moderate and reasonable in my demands, and I hope you will be as reasonable in your compliance. This is not making godliness a gain. Only the labourer is worthy of his hire, and you would not pay to a clergyman for double service in a day, less than your would pay to a porter.

" Though I have now been your rector, as I said, these four-and-twenty years, yet I have never in all that time asked any thing of you. I have not sent any person to collect your Easter-offerings, as other city rectors do, and I might also justly have done; I have received nothing from you but what is strictly my due, and what you are obliged by law to pay; and I shall think I have very little weight and interest with you, I shall think that either I have preached the word of God, or you have heard it, to very little purpose, if after all my services I cannot obtain this favour from you; not that it is any favour to me, but as it is a real benefit to yourselves, and may prove the happy means of your salvation. Your not complying with this request would be such a disparagement and discouragement to my ministry, that I should almost despair of ever doing any further good among you, and could only leave you to your own reflections upon that solemn commination of Christ unto the angel of the Church of Ephesus, Rev. ii. 5. 'Remember from whence thou art fallen, and repent, and do thy first works; or else I will come unto thee quickly, and remove thy candlestick out of its place, except thou repent.' God forbid that this should ever be your case. On the contrary I wish to say with the Apostle, Heb. ix. 10, 11: 'Beloved, we are persuaded better things of you, and things that accompany salvation, though we thus speak. For God is not unrighteous, to forget your works and labour of love, which ye have shewed towards his name, in that ye have ministered unto the saints, and do minister. And we desire that every one of you do shew the same diligence, to the full assurance of hope unto the end.' And with this trust and confidence in you,

I remain, Gentlemen,

Your loving friend,

and faithful servant in Christ Jesus,

THOMAS, BRISTOL."

March 21, 1768.

" *To the Right Reverend Father in God Thomas Lord Bishop of Bristol, Rector of the Three United Parishes of St. Mary-le-Bow, St. Pancras, and Allhallows, Honey-Lane.*

" My Lord,

" The first sentence in your address to our united parishes gave us inexpressible concern, as we found ourselves charged with some behaviour which had been the occasion *of great pain and grief to your lordship;* but we were happily relieved from this distress, as soon as your lordship condescended to mention the nature of the crime with which we are charged, viz. ' That we had suffered the subscription for the daily prayers to be diminished, and reduced almost to nothing.'

" When we reflect that for twenty-four years past you have laboured amongst us in the Lord, we can have no doubt but this endearing connection, which has so long subsisted between us, will occasion your lordship to receive with paternal candour, every plea which we have to offer in our defence.

" Permit us then to remind your lordship, that though the attendance on the morning prayers has been generally omitted, and the subscription to them reduced, yet we have hitherto endeavoured to promote the honour and reputation of St. Mary-le-Bow, all that we could. We acknowledge with your lordship, ' that it is one of the first and most conspicuous churches in the City,' and we often view its lofty spire both with pride and pleasure; we are happy in ' it's being the principal of the archbishop of Canterbury's peculiars, the chief Court of Arches, where so many bishops are confirmed, and so much public business is transacted;' and we have always endeavoured, at a great expence, to keep every part of the church in such good order, as that it might both decently and conveniently accommodate the good company which frequently resort there on the above solemn occasions. Surely, my lord, this part of our conduct must convince the world, and your lordship, that those motives which you have suggested to us have already produced every effect, which ought to be expected from them.

" But to enter more particularly into our defence.

Our not attending these *subscription prayers* is not generally owing to the want of time, or to the desire of saving the expence, but proceeds from a very different motive, a motive which we cannot urge, till we have again bespoke your lordship's affectionate candour; it is this: That we are not convinced of 'the reasonableness, the propriety, the expediency, the necessity of having the daily prayers' at those hours, and under those circumstances, for which your lordship so warmly recommends a subscription; and there are two reasons on which our doubts are founded.

"The first is, that as your lordship has undertaken the care of our souls, and, in consequence of this trust, receives at least three-hundred pounds per annum, we think ourselves fully authorised to believe, that this *extraordinary duty*, as your lordship properly calls it, cannot be essentially necessary to our salvation; for, if it was so, it would, and must have been, a part of your *lordship's own duty*, and consequently have rendered any extraordinary allowance unnecessary: and we think ourselves assured, that the other high offices which your lordship sustains in the Christian Church could by no means divert you from duly executing the prior engagements made with us, even though you had been obliged to employ a deputy to share with you the honour of attempting our salvation.

"Nor, secondly, is it possible that these services referred to should be omitted, if they were really so absolutely necessary to prevent 'the eternal reproach and infamy in this world, and in the next,' of *us* who are committed to your care. Your lordship, receiving 300*l.* per annum for watching over this flock, could never permit it to be involved in *eternal infamy*, when so small a boon (as your lordship acknowledges) as 25*l.* per annum would prevent it. Far from us be such imaginary fears as these! The great Apostles, to whom your lordship succeeds in an uninterrupted line, were inspired with such divine zeal to promote the salvation of men, that so far from their hesitating to part with 25*l.* out of 300*l.* per annum, which is but 8*l.* 6*s.* 8*d.* per cent deduction, they calmly received 'bonds and afflictions, neither counted they their lives dear unto themselves, so that they might

finish their course with joy, and the ministry which they had received.' (Acts. 20, 24, &c.) 'They gloried in having coveted no man's silver or gold' (neither for themselves nor their curates); and were enabled to make this honourable appeal to their flock, 'Ye yourselves know, that these hands have ministered unto our necessities, and to those who were with us.'

"For our part, therefore, we shall rest assured, that as 'the line of the Apostolic succession is uninterrupted,' so also is the 'Apostolic zeal;' and that, as 'the labourer is worthy of his hire', so also is the hire worthy of a labourer; and therefore we hope your lordship will permit us to conclude, that when a wise, a learned, and pious minister of Christ receives *the hire*, he will conscientiously perform *the labour*, or cause it to be performed.

"Our dependance, therefore, on your lordship's exact and devout views of this awful and responsible connection must necessarily calm every fear on our part, concerning our own 'eternal infamy and reproach on this account'; for we are legally committed to your care, for the established outward means of grace; and such means as are absolutely necessary for rendering your lordship a good shepherd, or us a well-fed flock, we are very confident we shall never want, whilst we have the pleasure of being under your spiritual guidance and instruction.

We are, my lord,

Your lordship's most respectful, affectionate,

And obliged humble servants,

A, B, C, D, E, F, G."

"St. Mary-le-Bow, April 12, 1768."

THE COMMON-PLACE-BOOK.

No. VIII.

TASSONI OF HIS POEM.

Whatever doubts the contemporaries of Tassoni may have entertained of his invention of Heroi-comedy, he certainly made no hesitation of claiming it himself without the least reserve; in his Pensieridiversi, after mentioning the several kinds of modern poetry resulting from the mixture of different geniuses of composition, as the pastoral Tragi-comedy of Guarini and the Divina Commedia of Dante, which he calls an Heroi-satiric poem, he says, "E noi ancora habbiamo con la nostra Secchia Rapita dato a dividere, che se può far poema Eroicomico." Pensieri Diversi. Lib. x. Cap. xiv. fac. 597.

SCRIPTURAL PUNS.

"Is he not rightly called Jacob? for, behold, now he hath *supplanted* me these two times."

GENESIS, chap. xlvii.

The name of Jacob is derived from the Hebrew word עקב signifying *to supplant.*

"I say also unto thee, that thou art Peter, and upon this *rock* I will build my church."

St. MATTHEW, ch. xvi.

The Greek word Πετρος (Peter) signifies a *rock.*

REVIEW OF BOOKS.

" Vir bonus ac prudens versus reprendet inertes;
" Culpabit duros; incomptis adlinet atrum
" Transverso calamo signum; ambitiosa recidet
" Ornamenta; parem claris lucem dare coget;
" Arguet ambiguè dictum; mutanda notabit;
" Fiet Aristarchus; non dicet, cur ego amicum
" Offendam in nugis? Hæ nugæ seria ducent
" In mala derisum semel, exceptumque sinistrè."

HOR. *Ars Poet.*

The Substance of a Speech which ought to have been spoken in a Certain Assembly upon the Motion made by the Right Hon. Henry Grattan, on the 25th of May, 1808, that the Petition from the Roman Catholics of Ireland should be referred to a Committee of the Whole House, with Supplementary Notes on the Idolatry of the Romish Church, the Proceedings in parliament respecting the Royal Popish College of Maynooth, and the reported Speech of the Right Reverend the Bishop of Norwich, in the House of Lords, in the year 1808, in Support of the Petition of the Irish Roman Catholics. Lond. Stockdale, 8vo. pp. 95. 1809.

To further the views of party, and to obtain their objects, the most impolitic measures are often brought forward for adoption, while those that are rational and politic, are thwarted by every mode that rancour can suggest. In proportion to the share of interest that the people have in a government, the public policy of a measure is often the last thing that is considered; and the first, how far the adoption of it or its rejection, by flattering their instable humours, may advance the interests of the heads of a faction, or their pretensions to the favour of the people. In the tide of prejudice, deep thinkers are overborne, deep reasoners, though not out-argued, are out-tongued. Ridicule and misrepresentation are the portion of the wary and the wise; enthusiasm is mistaken for zeal, obstinacy for firmness, and loudness of clamour for strength of argument. While under the appearance

of incessantly labouring for the public good, the real object of the busy is the advancement of themselves to power. Of all questions of policy that have agitated the minds of men in this country, none has been more discussed, and in that discussion in none have men wandered further from the truth than in that which is the subject of the pamphlet before us: than it, none has more, and to less purpose, drawn forth the pens of the learned, or caused the scribbling of the precipitate, the frivolous, and the empty. No question has been more involved in darkness and obscurity, or more purposely rendered perplex, in the hope, that amid distraction, the real quality of its advocates may be overlooked, and, in their clamour in its behalf, might be drowned the reasonable voice of those who have risen up against it. We are much inclined to think that by far the major part of the advocates of Catholic claims care not a straw about the matter; they have been to them, truly, a stalking horse to gain popular favour; a cloak for the concealment of party vices, a tub thrown out to the whale. So material a point as carrying their scheme of emancipation, gained over their antagonists, would have been the corner stone to crown their former works; it would have completed their moveable turret, from whence they proposed, most surely, to attack the walks of established government, and, thence to have made its citadel, the church, surrender at discretion. What interest can we suppose the vicious and the profligate take in the advancement of any religion or of any peculiar faith, other than that, amid the multitude of faiths acknowledged, their own wants may escape notice, that among the varieties of religionists, atheists and infidels may be the less open to detection, and that in the general carelessness, which equality of religion might introduce among us, open profligacy and barefaced vice might avoid that censure which the conduct of every good man silently lays upon them. It was well said by an ancient churchman, "no man that had any religion ever raised a clamour about it." Although controversies about the merits and demerits of its pretensions have occupied the press from the day when the first prohibition went forth against popery, even to the present moment, very little that is *new* has, of latter

times, been produced, and the labour of writers on both sides, has been, principally, to re-model the arguments for and against it, and bring them forth in a new shape, as the publishers of them have found convenient, and conducive to their purposes. In the discussions that have lately taken place, many of the real merits of the question have been overlooked; and we cannot but be surprised that the arguments that militate most against the present claims of the interdicted petitioners have been neglected in that very place, where they would have been urged with most effectual operation. With the author of the pamphlet before us, we agree that it is a speech that *ought to have been spoken*, since it contains, summed up in a brief and very pointed manner, these very arguments, the omission of which we had noted in the speeches of those, who in the assembly alluded to undertook to point out the dangers of acceding to the petitioners' claims. And we cannot but notice the neatness of the preface that ushers the speech to the public. "Not many years ago the public were favoured with 'the Substance of a Speech *intended to have been spoken* in the House of Lords,' but which speech most persons were of opinion ought never to have been spoken; it is hoped that a more acceptable service may be rendered by the publication of the substance of one which *ought to have been spoken* in another house, though it was never intended to be so." In the negative applause of Mr. Grattan's speech, so very neatly given by the author, we cordially join, being with him of opinion as well as we could gather from the report of it, that it was well and "artfully calculated to effect the purpose, for which it was delivered, and, in that, well becoming the advocate of the cause of the Roman See, which has never hesitated to couch the most imperious demands, and most insolent pretensions, under hypocritical and humble supplications for favour, nor spared the intimation, that unless the petition be cheerfully granted, it shall be wrung, like the widow's revenge, from the unjust judge, by repeated intreaties, and widely circulated obloquy." We confess it was with grief we read the acknowledgementof Mr. Canning, that "the motion must ultimately, though gradually, prevail," believing as we most

firmly do, that the granting the matters sought for by that petition would be the most ruinous act that could be done for this nation, and will justly deserve the eulogium that will doubtless be given to it. A second feather it will be in the cap of the destroyers of the peace of this country, well worthy of the men that toast the cause and glory in the fall of Hampden. The question is not, however, our own opinion, but what is that of the author before us: and, having thus expressed our approbation generally of the cause, our readers will expect some account of the speech that has drawn it forth. The points in dispute, after having given a short sketch of its story, he thus states, briefly, and stripped of their complexity. "Having repealed all the penal laws against the Roman Catholics, and thereby granted them complete toleration, that is to say, according to the true meaning of the term, a full and secure enjoyment of the rights of conscience and freedom of worship, we then began to act upon a system of encouragement, which seemed to indicate that their religion, instead of exciting any alarm, was really deserving of favour. In Ireland that system has been carried so far, as, in spite of facts, to stagger credulity. Concession has succeeded to concession, until there remains nothing to concede, but the highest offices in the state, in the law, in the navy, and in the army." p. 6.

"The main argument," says he, "which is urged in support of the claim of unlimited concession in favour of popery is, that this religion has undergone so great a change, as to be no longer an object of just apprehension to a protestant state;" and in order to do justice to this question, he proceeds "to the enquiry whether popery has really undergone that transformation, which is attributed to it, since the times when it so justly excited the abhorrence and dread of this country," in pursuit of which, an enquiry, that all the advocates of it have deprecated as unjust, illiberal, uncharitable and intolerant, in as much as such an enquiry must expose these things which they would, and which it is their object, to veil over and keep utterly unknown, after protesting against the unfair mode of arguing pursued by the advocates of the popish cause in imputing to

their opponents every bad motive, and assuming to themselves every good one (a mode not by any means peculiar to the present question), which he sums up thus, "In short, the parliamentary speeches of those gentlemen seem to have for their object to reconcile the nation to popery, and to blunt, or rather extinguish, all those feelings which our forefathers cherished as protestants, and without which, though we may retain, we should cease to deserve that appellation," he proceeds to combat the idea of "the renunciation of the obnoxious tenets, by which that religion is supposed to be distinguished," in doing which although he allows that the See of Rome never avowed that 'it was abstractedly moral to break faith with heretics, or to murder them, and dethrone princes that have been excommunicated,' he maintains that "these still are the duty of the papist, when such things stand in the way of his religion," for that "the obligations to his church are paramount to all other considerations," that no proof has yet been offered of the renunciation of those by the Romish church; but that whenever it stands in need of their aid, they will be found still in existence. "Admitting, though, for the sake of argument, that these odious maxims form no longer any part of the religion of the See of Rome, it possesses certain characteristic qualities, which are no less objectionable than its maxims," qualities essential to its nature, which, consistently with its fundamental principles, it never can renounce, and which must render it at all times a just object of our distrust, jealousy and dread. Among these, confining himself only to those of a political nature, he enumerates its intolerance. "It allows of no dissent, it has displayed, and that, in proportion to its power, a persecuting spirit," and shews that it never can cease to be intolerant, because it never can cease to maintain that horrid tenet, that salvation is no where else to be found, '*That there is no salvation out of the pale of its own church.*' "There is another characteristic feature of popery, that it lays claim to infallibility. But a church claiming to be an infallible, cannot fail to be an arrogant, an imperious, a domineering church, and all its members must be partakers of the same spirit;" in addition to

these, our author shews that it is "a tyrannical religion, no less hostile to civil than religious liberty," and that its claims of delegacy from a power superior to all earthly jurisdiction and its constitution, "make it a system beyond comparison the most despotic that was ever devised to keep the human race in thraildom." Among its "tremendous powers," he enumerates auricular confession, absolution, and excommunication by the priests, all of whom are sworn to obedience to the pope, arguing that "although a most formal disclaimer is made of all pretensions to temporal and civil power, yet that unless the soul can be deprived of its influence over the body, it is preposterous to contend that a power that has the complete possession of the former has no influence over the latter," in addition to which his jurisdiction over all contracts of marriage, give to the pope a power over a people in all their relations of social life. The object of the revolution in 1688, was to deliver this kingdom from popery, and against it were pointed most of the articles of the declaration of tho Prince of Orange on his coming thither; and for the effectually preventing its growing again into power were framed the oath of supremacy, and after that the coronation oath, in addition to which the marrying a papist was made in itself a disqualification in the successor to the throne. Between the possibility of a protestant minister serving faithfully a popish king, and a popish minister serving a protestant king, the advocates of the measure have contended lies no difference; as far as regards the man, there is none, but the nature of the religion of the latter is such as to render any such service possible, for by that, he would be counteracting his own religion, and would have only the horrors of eternal damnation before him, as a reward for his infamous apostacy and aid to heretics. "And if such" says our author, "is the ground gained by the Irish Roman Catholics, during the reign of such a sovereign, that we are this day debating whether, having gradually got rid of all inferior disqualification, they shall be admissible to the highest stations in the country, what have we now to fear in a less vigilant reign? If a George the Third has scarcely been able to prevent the swelling tide of

popish importunity from gaining the very footsteps of the throne, what future king can be expected to prescribe any limits to that importunity, or to say to that tide, thus far and no further?" Remember, we would say, the fate of Charles the 1st. He conceded till he had nothing to concede, and fell a sacrifice to this endeavour to conciliate, and to a wish for peace. Our author shews, and very justly, that even the throne itself is not beyond the extensive prospect of the papists, and gives us a specimen of what argument would be urged in their behalf: "you have admitted," he supposes them to say, "that one religion has undergone so great a change, that whatever was odious or dangerous in it has been done away, and that it no longer contains any thing at all unfavourable to those rights on which you set so high a value, and which it was the object of your revolution to secure. We therefore again request your assistance, that we may be relieved from the disgraceful restriction by which an heir apparent, who might happen to be of that religion, would be excluded from the throne. It was for the safety of the kingdom that this restriction was imposed. For your bill of rights expressly says, that it is inconsistent with the safety of this protestant kingdom to be governed by a popish Prince. This inconsistency, however, no longer exists. No danger can now be apprehended from the succession of a prince in communion with the church of Rome, for we have renounced, as you well know, the obnoxious tenets of that church; and if the danger has ceased, the incapacity which is founded upon it, ought, surely, to cease also. The gentlemen who support the petition (he adds) would I believe, be much at a loss to reply to such reasoning, which, as applied to them they would find to contain, in the true sense of the term, argumentum ad homines." Yet so far is it from having really changed any part of its tenets, that he shews from quotations, taken from its own advocates and champions, "that if any one says, or pretends to insinuate, that the modern Roman Catholics differ one iota from their ancestors, he either deceives himself, or wishes to deceive others," of which indeed there cannot be a stronger proof than the indisposition that they shew to compromise any thing for the sake of

peace, as a petitioning party naturally should, refusing to concede aught even in the most obnoxious points, and requiring an universal cession of all points of dispute on the part of the protestants. The reprinting of the Bible alluded to is indeed a certain standard whereby to judge their hostility to established faith. The plea of the attachment to our constitution needs not the tongue of eloquence to refute it, yet has the speaker given it an able refutation, and with true indignation at the insolence and hypocrisy of his pretension she exclaims, "Let us hear no more then of her affection for our constitution. Let us hear no more of her attachment to a whole, while such unconquerable dislike to an essential and an inseparably constituent part is not only unavoidably felt, but openly manifested." To do justice to the pamphlet before us, a small part only of which we have gone over, would require a more full exposition of its merits than our limits will allow, much more than will be within the scope of a work like ours dedicated rather more to the flowers of literature than to allow the thorns of politics much to intrude; yet a question like the present, involving our dearest interests and present tranquillity, as well as the future peace of our country, demands that it should not be altogether unnoticed. We recommend, to those of our readers that have any taste for politics, most strongly the perusal of this speech entire, confining ourselves now to a few extracts. The speech itself is rather energetic than elegant, and the periods, in general, too short to admit of easy elocution; and it is too much in the tone of English Public Speakers. We are afraid, too, had we heard it, we should have found a great want of that essential of oratory, delivery. As however it is a written speech, and never was intended to have been spoken, we are prevented from more critically examining the structure of the speech itself, well convinced and satisfied that it is calculated for what was intended, a plain and short summary of the necessary and natural objections to the catholic emancipation.

"Who, Sir," says the indignant speaker, "that had not actually seen the fact, would have thought it possible for a protestant parliament to be the founder of a college, for the education of Popish priests? that is to say

for the propagation of popery in a protestant kingdom. Sir, we live in an age of wonders. The events of our times are, beyond all comparison, more astonishing than any which have marked the period of modern history. But this, I will venture to say, is the most astonishing of them all. It may, perhaps, be said, that events, though incredible in themselves, are sometimes found so necessarily to result from imperious circumstances, that their agents are absolved from all responsibility. In the present instance, however, this plea will not avail. The ransaction to which I allude, far from being dictated by necessity, was a voluntary act of favour to popery; and with regard to the most obnoxious part of it, the pecuniary grants with which it was accompanied were actually unsolicited by those, whose conciliation is the assigned object of this and every other indulgence bestowed upon them."--p. 44.

"Of all sectaries, none are so likely to be increased by encouragement, as those who profess the religion of the See of Rome; because none are animated by so enthusiastic a zeal for making proselytes. These religionists convert even their own intolerance into a powerful auxiliary to their zeal, by artfully urging, as an irresistible motive of conversion to their faith, that as they do not admit the possibility of salvation out of their church, while the protestants do not deny the possibility of salvation in it, the safest way, at all events, is, to take refuge within its pale. That in point of fact, the progress of popery in Ireland has kept pace with the encouragement it has there received, is an undeniable truth. Before that religion was marked out as an object of indulgence and favour, it was on the decline; and there is abundant reason to conclude, that if we had been content with granting it toleration, and there have made a stand, especially if we had consulted, at the same time, the true interests of the reformed church, the disproportion between the Roman Catholics and the Protestants would have been gradually diminished, until, in time, the latter had become the majority. Such a result would have been in the natural order of things. A contrary mode of proceeding has, as might have been foreseen, produced a very different effect. It has given

boldness and confidence to the papists, while it has filled the protestants with dismay and despondency. The former have, accordingly, been gaining ground until they have attained that enormous majority, which they now vauntingly tell us is not less than four to one. The latter have experienced a woful defection. Deserted and disheartened, they have gone over in multitudes to the Romish church. Such has been the actual effect of our measures, and particularly of that fatal measure, the grant of the elective franchise, which, by making it the interest of protestants to desert their religion, co-operating with the ceaseless efforts of popish proselytism, produced instantaneously a great increase of Roman Catholics. And lest, notwithstanding all these advantages, Popery, in consequence of losing some of its foreign resources, should be on the decline for want of priests, we generously step forth to preserve it from such a misfortune, and we endow a royal college, that its clergy may suffer no diminution."—p. 47, 48.

"Their present object, which they mischievously term emancipation, is neither desired nor understood by one in a hundred of those, in whose name it is so earnestly solicited. This is a truth which has been established before a secret committee of the Irish house of lords, by the evidence of Dr. M'Nevin and Thomas Arthur Emmett; the former of whom declared, that for emancipation the great body of Irish Roman Catholics did not care the value of a pen or of the ink contained in it. But if so much zeal is professed for an object for which the petitioners, as a body, do not care a feather, with what eagerness may they not be expected to pursue others which are known to interest them all most deeply? —what real earnestness will they not display to obtain an exemption from tithes—the resumption of forfeited estates—and above all, the establishment of their own church? While such objects remain behind, who can believe that their admissibility to about forty offices, which not one in a thousand can ever hope to fill, will afford them satisfaction?"—p. 51, 52.

"This mean, I need scarcely say is TOLERATION. Here, Sir, and here alone, is the true line of sound policy to be found. To this line I would invariably adhere, swerving

neither to the right nor to the left. We cannot depart from it, without either endangering the church, or violating the rights of conscience. It is the grand artifice of those who support the popish claims, to obscure this line, and to confound toleration, sometimes with encouragement, and sometimes with persecution. Thus, when we are called upon to pull down the fences of our church, in order to admit Papists to a full participation of power and office, we are told that nothing more is claimed in their behalf than complete toleration; and if, avoiding this extreme of encouragement, we reject such exorbitant demands, though, at the same time we allow a free exercise of religion, we are charged with intolerance and persecution. Sir, whoever resorts to such fallacies is guilty of the very worst species of dishonesty, dishonest reasoning."—p.64.

"The neighbourhood, in particular, of all great popish families, attests the efforts that are made, under the mask of charity, or the pretext of education, to seduce the lower orders from the religion of their country. Even in the metropolis there are several Popish schools, one of which is held under a chapel of the same description, where the children of the neighbouring poor are indiscriminately received and instructed, in direct breach of an express act of Parliament, which makes it penal for any popish schoolmaster to instruct the child of a protestant parent."—p. 53.

On the question of their attachment to the See of Rome, the speaker says, "Let it not be supposed, Sir, that the Roman Catholics of Ireland are bound by weaker ties to the Papacy than those of any other country. On the contrary, they are in a state of more than ordinary subjection and vassalage to the Sovereign Pontiff; for they have no constitution, no pragmatic sanction, no concordate, by which the power of his Holiness is restricted, or its exercise regulated."—p. 63.

The alternative remedy in denying the petitions for the evils complained of, that our author proposes, is good—we join him in it, "the instruction of the laity—let it only be done rationally—let them be led to it, not driven, as philanthropists would drive." The notes are very appropriate and explanatory, and

the supplemental notes are also not only an addition to the speech, but one that is acceptable.

The senseless cry of "no popery" our author shews was never raised but by the very men who bellow it through the country..and with him, and in the sense he uses it, we would say, "no popery, so long as the members of that religion assail us with this restless importunity, or endeavour to intimidate us into concessions which would be incompatible with our safety; and let all protestant people say—Amen"

The Farm House, a Tale, with amatory, pastoral, elegiac, and miscellaneous *Poems*, *Sonnets*, &c. By *James Murray Lacey*. Lond. Vernor and Co. 12mo. pp. 220. 1809.

This is a vast body of verse, of which the author thus speaks: "Of the pieces that compose this volume, a few only have already appeared in different monthly publications; and I can safely say of the whole, that they are neither the offspring of intense study nor of a liberal education, mine having been limited to the usual and too often ill-conducted routine of a London day-school." The Farm-House is inferior to many of the miscellaneous contents of this volume. The author has a knack at rhyming, but the "little day" of a magazine should have bounded his wishes for fame. One of the poems is entitled "Retrospective Remembrance:" what is Prospective Remembrance?

The Mother's Catechism; or first principles of knowledge and instruction for very young children.

The Catechism of Health, containing simple and easy rules and directions for the management of children; and observations on the conduct of health in general, for the use of schools and families.

Catechism of General Knowledge, or a brief introduction to the Arts and Sciences, for the use of schools and families. All *by William Mavor, L L D.* Author of many popular works, for the use of schools and young persons. Lackington and Co. 1809.

The Catechism of Health can never be meant to be

learnt by rote by children, and is therefore ridiculously addressed to mothers in question and answer. The other catechisms are useful; but the mystery of the Trinity is made very short work with in the first catechism, by the following questions and answers:

"Q. Who made you and all things?
A. God.
Q. Who redeemed you?
A. Jesus Christ.
Q. Who sanctifies you?
A. The Holy Ghost.
Q. Are not these *three one?*
A. *Yes,*"

Another Guess at Junius, and a Dialogue. Lond. Hookham. 8vo. pp. 100. 1809.

The Guess is the Earl of Chatham; and the Dialogue passes in the shades between his lordship and Mr. Pitt.

Essays on Professional Education, by R. L. Edgeworth, Esq. F.R.S. M.R.I.A. &c. Lond. Johnson, 4to. pp. 496. 1809.

There is more of the philosophy of education about the Edgeworths than about any writer of the present day. We include Miss Edgeworth with her father, the author of the work before us, because the works that appear under either of their names bear the impression of the hands of both; and because they have in fact put their joint names to the precursor of the present work, "Practical Education." The precepts of the father and the examples of the daughter, the essays of the former and the tales of the latter, mutually illustrate and dove-tail each other. The style of the Edgeworths too is extremely similar: it deals much in that ridicule which casts the cant phrases of men and women in their teeth, and abounds in allusions from history, biography and natural philosophy. The Edgeworths are perhaps too good chemists, and turn all they know to the best literary account.

For ourselves, as writers, we think the source of literary allusion which science opens its best utility, and that the writers under our consideration have always recommended the study of natural philosophy to the too great sacrifice of polite literature. It is a favourite idea of their's, that children begin Latin and Greek too early, and study it too exclusively: the Edgeworths prefer to tell them the difference between steam and smoke almost as soon as they can speak, and send them into a laboratory instead of a school-room. But we do not find children too good scholars; and natural philosophy they will learn at any age as an amusement, Latin and Greek only when they are young as a task.

Mr. Edgeworth is peculiarly spiteful towards the classics as accomplishments for lawyers: "All the general arguments used against the waste of time and labour in writing Latin and Greek verses apply with peculiar and increased force, when it is considered what the school-education of a lawyer ought to be. If lawyers could make Latin and Greek verses with all the facility of our most renowned Greek and Latin scholars, of what utility would they find this accomplishment in Westminster Hall or on the Bench?" Now this is very illiberal. The ghost of Sir William Jones indeed thrusts itself before the anti-linguist at the very next sentence; but he is called an "unreal mockery," and bid "hence;" and "being gone," the author is "a man again." The examples of Sir William Blackstone and the great lawyers of the present day should however have taught Mr. Edgeworth that, if "Greek and Latin verses are not made in Westminster Hall," the greatest men in Westminster Hall have been and are the best Latin versifiers.

But with all the little prejudices of the Edgeworths against the learned languages, and in favour of gasses and alkalis, the present work contains a body of didactic counsel, which is well worthy the attention of every young clergyman, soldier and sailor, physician, country gentleman, lawyer, statesman, and prince, on the education for each of which professions the essays are written. Prefixed to these, there is a chapter "on the choice of a profession," from which we shall give such extracts as will develope the author's principles.

"Those who attain any excellence commonly spend life in one pursuit, for excellence is not often obtained upon easier terms. 'But to the particular species of excellence men are directed, not by an ascendant planet, or predominating humour, but by the first book which they read, some early conversation which they heard, or some accident which excited ardour and emulation." This opinion was not one of those which Dr. Johnson defended in conversation merely for the sake of victory, but one by which he abided on reflection, and which he seems anxious to inculcate in his writings: not content with expressing it thus decidedly in his life of Pope, he repeats it in still stronger terms in his life of Cowley: 'In the window of his mother's room lay Spenser's Fairy Queen, in which Cowley took very early delight to read, till, by feeling the charms of verse, he became, as he relates, irrecoverably a poet. Such are the accidents, which, sometimes remembered, and perhaps sometimes forgotten, produce that particular designation of mind and propensity for some certain science or employment which is called genius. The true genius is a mind of large general powers, accidentally determined to some particular direction.'

"Whether the circumstances which are likely to form the taste occur by chance, or result from design, the effect on the mind would be probably similar. If, instead of Cowley's chancing to find the Fairy Queen on the window-seat of his mother's room, it had been put into his hands by his mother or any of his friends, it would have given him the same pleasure, and would have equally tended to prepossess him in favour of poetry.

"If such slight circumstances in childhood have decided youth to a particular pursuit, with how much more certainty might we expect, that education, which is a continued series of motives directed to one purpose, should form the taste and habits to any employment or profession? If it were an established fact, that there really exists such a thing as natural genius, parents would do wisely to await till its indications appear, and they should let their children choose their own professions, in consequence of their predominating inclinations.

"But if there be any doubt of the actual existence of

peculiar genius, and if, on the contrary, there is reason to believe that all the faculties of the mind can be directed by circumstances to any particular object, prudent parents would decide as early as possible what the professions of their children are to be, and would trust securely to the power of education. In this point of view, it becomes necessary to examine the long contested question concerning genius, not merely as a subject of curious speculation, but of immediate practical utility.

"That all human beings are naturally equal in their capacities, is not asserted by any even of those authors who deny the existence of peculiar genius; a difference in the power of attention arising from the vivacity of the perceptions of pleasure or pain, and a difference in the acuteness or strength of the organs or senses, must be admitted. Some children have peculiar delicacy of ear, others superior quickness and accuracy of eye; these are most likely, as far as natural disposition is concerned, to succeed as painters, those as musicians. The child who has well formed limbs, and great bodily agility, is better calculated to be a dancer, than one of a heavy, clumsy make, and of a dull spirit; and that some young people, from their naturally robust constitutions, are better suited than others of feeble health, to endure the fatigue of active professions, no reasonable person will deny. It is also admitted that even at an early age, some children shew more memory, and some more imagination than others. Some persons attribute this difference to a superiority or inferiority in particular organs or faculties of the mind, called memory or invention; others deny the existence of such separate organs, and attribute all these intellectual varieties to an original difference in the vivacity of the perceptions of pleasure and pain. It is scarcely possible, and fortunately it is immaterial to our present business, to decide this question. To which ever cause the original difference be ascribed, it is by no means sufficient to account for the amazing superiority or inferiority which appears between the capacity of one individual and another, after education is completed. Infant prodigies are exceptions: there are dwarfs and giants in the intellectual as in the material world; but

their stature never rises or descends to that of the inhabitants of Brobdignag or Lilliput. Here is nothing which should prevent a wise parent from determining early on the profession of his child; for, call it natural vivacity, call it natural genius, the predisposition is of so inconsiderable an amount that it cannot reasonably influence the decision. But the popular partisans of natural genius go far beyond all these nice metaphysicians, and boldly assert that there is a natural predominant propensity in the mind for certain pursuits, arising from natural superiority in some particular faculty of the understanding.

"It is difficult to state precisely the assertions of these partisans, because they are themselves so vague in their statements that it is impossible to follow them. The inaccuracy of common biography conspires with the ignorance of facts to increase the difficulty, and to support this species of empyricism. Biographers often begin by informing the world, that unfortunately nothing is known of the early education of the subjects of their memoirs; but that these eminent persons followed the bent of their mind, or the impulse of their genius; that this was done in opposition to the wishes of friends by whom they had been destined to a line of life unsuited by their natural turn. Sometimes we are told that the peculiar genius did not break out till late in life, and would never perhaps have been discovered, but for certain happy accidents; that the persons in question had not been remarkable in childhood for any ingenuity; that they had rather been characterized by dulness; so much so, that their preceptor and friends were afterwards astonished by the sudden blaze of their talents.

"It is in vain to attempt giving an accurate answer to such assertions. The terms *bent of mind*, *impulse of genius*, *natural turn*, &c. mean nothing, or take the subject in dispute for granted, unless we are told the accidents which are said to have brought these hidden talents to light, and unless we know the degree of penetration of the friends who mistook early abilities for early dulness; unless, in short, we are made acquainted with the whole course of their education, and with such minute circumstance of their childish history, we must remain utterly incapable of forming any just judgment: yet

such are the assertions and such the assumed facts, which pass from inferior writers into common conversation, and which are continually repeated in support of the argument in favour of peculiar natural genius. Even when definitions of original genius are attempted, they are often as unintelligible, as poor Sir Richard Blackmore's: 'What we call genius results,' says the medical, metaphysical, and poetical knight, 'from the particular 'happy complexion in the first formation of the person 'that enjoys it, and is nature's gift, but diversified by 'various specific characters and limitations, as its active 'fire is blinded and allayed by different proportions of 'phlegm, or reduced and regulated by contrast of op-'posite ferments.'

"But let us listen to the evidence and opinions of those who have themselves been acknowledged to be men of superior genius, and who have also been in the habits of philosophizing upon their own mental faculties. The great Newton assures us, that he knew of no difference between himself and other men, except in his habits of attention and application: the sagacious Locke says nearly the same thing. Poets we cannot call in evidence, because inspiration is part of their stock in trade. Their eyes roll in fine phrenzy, which is something beyond reason; yet Pope, the poet both of reason and imagination, never made these pretences to inspiration; he corrected and corrected, and has left posterity traces of the slow, patient steps, by which he attained to that elevation of excellence, which seems, at first view, unattainable but by the flights of genius. Painters are men who also talk much of inspirations; their evidence as a body would probably be given in favour of natural genius; but it must be considered that artists, even the most celebrated, have not always been men habituated to reflect on the operations of their own minds, or capable of forming a judgment on a philosophical question, or able, when formed, to express it in accurate terms. The greatest English painter of the present age, however, was a man who united literary habits of philosophical reflection and precision with those professional talents, to which none in popular language could deny the praise of genius. The evidence and opinion of Sir Joshua Reynolds must

from all these claims, be listened to with deference. Fortunately he recollected the slight circumstances, by which in childhood his love for his art was first excited. He attributes his early love of drawing to the pleasure he received when he was five or six years old from the prints in an old book of emblems, lent to him by his Dutch grandmother. When he was eight years old he met with the Jesuits Perspective, was pleased with it, and attempted to draw an elevation of a building, shewed it to his father, and was delighted to hear his father exclaim that it was *wonderful.* These trivial accidents, the pleasure of occupation, success and praise, determined the direction of his industry and talents. His opinion on the subject of natural taste and genius is distinctly given. He acknowledges that the first time he saw the pictures of Rafaelle at the Vatican, he was both mortified and angry with himself, because he was not struck with their excellencies; this led him to reflect upon the pretensions which are made to natural taste; and he says that, after revolving the matter frequently in his mind, he was convinced that the perception of the higher excellencies of the art is an acquired taste, which no man ever possessed without long cultivation and great labour and attention. 'Nor does painting in this respect differ from other arts,' continues he; 'a just poetical taste, and the acquisition 'of a nice disquisitive musical ear, are equally the work 'of time. Even the eye, however perfect in itself, is 'often unable to distinguish between the brilliancy of 'two diamonds: the experienced jeweller will be amazed 'at this blindness, though his own powers of discrimination were acquired by slow and scarcely perceptible 'degrees.' Sir Joshua asserts*, that not only a taste for painting, but that genius is the effect of close observation and experience, and not as is commonly, not to say vulgarly, supposed to be, a power, of producing excellencies beyond the reach of rules, a power which is innate and incommunicable. It is however curious to observe that the term is applied to different degrees of excellencies in the course of the progress of an art.

* "Sixth Discourse on Painting."

A man, who first drew and coloured a mackarel upon a board obtained the honourable appellation of a man of genius; he or she who first drew the outline of a human figure was called a genius, and deserved the appellation; but when it was discovered that any person by practice, and by following certain rules, could draw an exact representation of the human figure, this was no longer honoured as a mark of genius; he only was a man of genius, who could add expression, and grace, and dignity to his figures; and when it was found that this also could be taught and learned by rule, then the exclusive praise of genius was reserved for the man who could go a step beyond known rules, and who, by further observations and combinations, could produce something new. In fact, genius seems to be nothing more than invention, the power of combining ideas in a new manner, a power which must be preceded by the habit of observation and attention, so that it is an abuse of terms to call that natural, which is the result of cultivation, labour, precept, and the united experience of the individual and of past ages. If what is called genius were to be considered in the choice of any profession for a child, it should be in those arts where genius is supposed to have the greatest influence, such for instance as painting; but it has just been shewn by the opinions and arguments of one of the greatest painters England can boast, that labour and observation, not genius in the popular acceptation of the term, can ensure success and excellence in that art—And if this be allowed as to painters, how much less should parents be influenced by the notion of natural genius for the professions of law or medicine, for the church, or for the army. Innate ideas of these professions, natural propensities for being bishops, or generals, or physicians, or lawyers, cannot be born with children. "I hate," says Dr. Johnson, "to hear people ask children whether they will be bishops, or chancellors, or generals, what profession their genius leads them to: do not they know that a boy of seven years old has a genius for nothing but spinning a top, and eating apples?" pp. 1—9.

Upon this principle do these essays proceed to direct parents to choose a profession for their child, and having chosen it, to seize every opportunity of leading the

youthful attention to the subject of their choice. This being effected, the essays are furnished with recommendation as to books and pursuits, which shew their author to have no small intimacy of the professions which he treats.

With proper caution as to Mr. Edgeworth's preference of science to learning, we recommend his volume to universal attention.

LITERARY INTELLIGENCE.

Nearly ready for publication, a new edition of Rowe's Doctrine of Fluxions, to which is added a scarce Essay on the Explanation of the Theory of Fluxions, which is noticed by Thomas Simpson, F. R. S. in the preface of his treatise on the same subject, with fourteen copper-plates, in 1 vol. 8vo. by the late W. Davis, editor of the Gentleman's Mathematical Companion.

Likewise in the press and speedily will be published Davis' Key to Bonnycastle's Algebra, being the second edition, corrected and revised to the last edition of the above.

Also a fifth edition of a complete Treatise on Land Surveying, with plates, and a portrait of the author. W. Davis member of the Mathematical Society, London,

Mr. Murphy, the author of ' The Description of the Church at Batalha,' &c. is preparing for publication ' The Arabian Antiquities of Spain.' The work will be printed in large folio, and consist of about 100 plates, with descriptions of the different objects, and several interesting particulars relating to the Arabs and their establishments in Spain.

The Rev. Joseph Wilson, of Cheam School, is preparing for the press ' An Introduction to Butler's Analogy,' in a series of letters to a student at the University.

Richard Cumberland, Esq. proposes to print, by subscription, twelve of his hitherto unpublished dramas, in a quarto volume, to be ready next spring.

Mr. W. Ward, lecturer on experimental chymistry,

will speedily publish a Dictionary of Chymistry and Mineralogy, in one volume, illustrated by plates.

The Rev. E. Nares, of Biddenden, is preparing some Remarks on the Unitarian Version of the New Testament.

'Cromwelliana, or Anecdotes, from authentic documents, illustrative of the characters of Oliver Cromwell and his family,' with some plates, will shortly appear in a small folio volume.

An Irish gentleman of rank, who lately spent three years in London, is preparing for publication a Series of Letters to his Father in Ireland, containing the secret history of the British court and metropolis, with the state of modern manners and society.

A translation of the Voyage of Dentrecasteaus in Search of La Perouse is in the press.

A work, upon the principles and plan of 'Cœlebs,' by a clergyman of the first respectability, is now in preparation, and will be shortly published. It is intended as a counterpart to that popular work, and to form a standing companion for it, when the rage for ephemeral imitations is past.

T. E. Tomlins and J. Raithby, Esqrs. are preparing a new edition of the Statutes at Large, from Magna Charta to the Union with Ireland, 1800.

Mr. Williamson, of the Inner Temple, has nearly ready for publication a Companion and Guide to the Laws of England, comprising the most useful and interesting heads of the law; to which is added a summary of the laws of London.

A new edition of Dr. Rutherford's Ancient History, in 2 vols. 12mo. will be published in a few days.

REVIEW OF MUSIC.

A Musical Grammar, in four parts, by Dr. Callcott, 1 vol. 2d edition. Birchall, London, 1809.

The works of Dr. Callcott are doubly endeared to us by the melancholy remembrance of the dreadful calamity

that has befallen him, and rendered useless the learning which his life has been spent in acquiring. Probably we are now in possession of his last work, which, valuable as it is, appears to be little more than the prospectus of another that it was his intention to produce, and which would, doubtless, have remained a lasting testimonial of his great talents. Since we are thus suddenly deprived of them, it is gratifying to see men of genius like Mr. Wesley and Mr. Horsley, combine their exertions to perfect the Musical Grammar; a task which, from their scientific knowledge, and respect for the author, they might be expected to perform well. Nor have they deceived our expectations, but have revised and altered with the utmost respect to the original work, and only corrected where correction was necessary. In the first six chapters, which treat of musical notation, their attention has been confined to the rendering a few passages more perspicuous than in the former edition, and exemplifying, by appropriate types, several musical characters which Dr. Callcott had contented himself with only describing; these alterations will be useful only to those unacquainted with the first rudiments of music, but it is for those alone that the first part of the Grammar was intended. The improvements made in the 6th and 7th sections of chap. 4, in the second part, tend much to elucidate the subject of the minor scales, and, by exhibiting the major scales with the relative minors in one view, facilitate the comprehension of them by the learner; but the principal improvement, which renders this edition more desirable for the student, is the advantage it possesses, in the third part, of having the harmony inserted in many places, which were before only exemplified by the figured basses, and consequently only calculated for the information of those who had made considerable advancement in the science; for the facility thus afforded to the generality of musical amateurs they are indebted to Mr. Horsley. The portion of the work which treats of rhythm, is that to which the learned Mr. Wesley has directed his attention, and certainly it required revision more than the three former divisions of the work. His method of expressing the rhythm by notes of different lengths, as crotchets and minims, is much better adapted to shew the measures of

ancient prosody than the notation of Dr. Callcott, who gave the examples altogether in crotchets, which, being of equal length, conveyed no idea of the long and short feet, and of their different combinations. Many unnecessary explanations and repetitions, which tended to perplex more than to instruct, have been very properly omitted, and the whole work is consequently rendered more complete and more generally useful.

One cannot look at this work without regretting that it should not be more studied by the generality of our composers, who might then favour us with a little sound harmony as a relief from the dullness and insipidity of those men who swarm about our theatres, and tend so much to deprave the public taste. The borrowed music of King, the frivolous productions of Mr. Hook's exhausted fancy, and the noisy confusion of Mr. Reeve's bells and triangles, might then be exchanged for works of science; and those gentlemen may be assured that they would please more as they became more scientific, for abstruseness by no means follows science; they may yet, if they will, compose a pretty Scotch air, or finish with a rondo for the oboe, provided they enrich them with true and tasteful harmony. If they want examples of science combined with simplicity, let them refer to the glees of Dr. Callcott; no one will deny his claims to musical knowledge, and yet where shall we find works more adapted to the general taste than his, from his lighter works, such as, 'The Red Cross Knight' and 'The Erl King,' to his masterly productions of 'Peace to the Souls,' 'Abelard,' and that admirable composition for five voices, 'In awful pause.' It is to be sincerely hoped that the day will yet return that will restore this great composer to the full use of his faculties, and to the enjoyment of that gratification which he has so profusely imparted to others, by his exertions in a science that charms us the more, the better we become acquainted with it.

Mr. Webbe proposes to publish, by subscription, a large selection of all his best glees, &c. with others which have never appeared in print, in three volumes, as soon as his list of subscribers shall amount to 150.

VERSE.

SONG.

FROM THE ITALIAN OF METASTASIO.

Quanto mai felici siete
Innocenti, &c.

Blest are your hours, ye social swains,
In sunny lawn or quiet grove,
Love walks unchang'd your blissful plains,
And knows no other law but love.

And blest were I, if this fond heart
Could all it's glowing truth declare,
One sigh to Julia's lips impart,
Nor meet unkind indiff'rence there!

TRANSLATION

OF A POEM IN THE MUSÆ ETONENSIS.

" Omnibus arma parens tribuit Natura, deditque," &c.

To ev'ry animal on earth that lives
Indulgent Nature all-providing gives
Some proper weapon to assault its foes,
Whose use instinctive ev'ry creature knows.
The bull's fierce horns his enemies bewail,
" Women and serpents with their tongues assail:"
With these ev'n girls a noisy contest wage,
Nor fiercer men with naked swords engage.
'Twixt man and wife the battle oft begins,
When in his ears such clam'rous peals she dins,
The hen-peck'd spouse is quickly forc'd to yield,
And leave her victor of th' inglorious field:

Her stubborn back though he in fury beat,
Still she scolds on and even scorns retreat.
Nor here alone does female fury rise;
For clam'rous females rattle in the skies.
On high Olympus Juno is obey'd,
Gods are themselves at her dread tongue dismay'd,
Nor fear we more Jove's thunder o'er our heads
Than Jove from her a curtain-lecture dreads.
The Samian sage, to prove the studious mind,
Five years of studious pupillage enjoin'd.
Did boys so long their lips in Lethe steep,
No girl meseems could such dumb precepts keep;
" For sooner than a female tongue restrain,
Your nod shall bid the cloudless sky to rain."
Of artful Tereus what avail'd the care,
To secret Philomel, sad injur'd fair?
In close confinement, of her tongue bereft,
Not ev'n the solace of complaining left,
With colour'd threads the cruel tale she wove,
And told in tap'stry her incestuous love.
Who then would drive a woman's tongue to balk,
When robb'd of that, her busy fingers talk?
Nor yet less apt is mournful Echo's fate,
Who dead for grief at cold Narcissus' hate,
Through her lone woods still pours a hollow moan,
Still sings in sorrow, though transform'd to stone:
Ev'n all-destroying Time her tongue resists,
And to this hour the nymph's worst part exists.

May, 1794. J. P. S.

EPIGRAM.

" My aunt Win's forty-five," say you;
She's not so much by many years.
She says she's thirty; and it's true,
She's told me so these ten years.

†††

MOTTO DIVIDED.

" ——— in love and pleas'd with ruin."

OTWAY.

Myrtilla, wheresoe'er I rove,
I find too deeply I'm " in love;"
And, by that smile my fate in viewing,
It seems that thou art " pleas'd with ruin."

THE SAME MOTTO WHOLLY USED.

You ask me for Kennilworth why I quit New Inn.
'Tis because I'm " in love" and I " pleas'd" am with " ruin."

†‡†

EPIGRAM.

You say Nerissa wears false hair;
In that your pardon's crav'd:
The hair is real I will swear;
I know from whom 'twas shav'd.

H.

THE DRAMA.

THE GREEK DRAMA.

[*Continued from page* 80.]

THE *Supplices* of Æschylus labours under the disadvantage of abounding more than any other of his plays with those corruptions of text, which have contributed in no small degree to the difficulty and obscurity so much complained of in this author. The difficulty is removed indeed by the corrections of the commentators: but why

should not these corrections, where they are evidently and indisputably right, be received into the text? Why should we have the trouble of referring for the true reading of almost every passage, either to the bottom of the page, or in some editions a hundred pages forwards? Shakspeare's plays are not now printed according to the originally corrupt copies; and why in Æschylus should we be puzzled with such unintelligible jargon as ῥοσάται μασδαάγει, and then after a perplexity of half an hour, and an advance of two hundred pages, be informed by the ingenuity of the commentator of the right text, πρφ ἄιαν μ' ἄλλα ἄγει.

This play is well worth an exhibition in a purer state. It's plot, to be sure, is as scanty as the most rigid French critic could desire; it is a perfect non-entity: but the author has exerted wonderful skill in giving to this "airy nothing a local habitation and a name." Utterly destitute as the Drama is of character and incident, Æschylus has imparted to it a considerable degree of interest by the beauties of diction and sentiment which are to be found in the exquisite songs of the chorus. They are natural, pathetic, and poetical; equal perhaps to any of the choral odes of this writer, and inferior to few of either Sophocles or Euripides. Upon the whole, the play may be read with delight, and it's beauties will not tire on a second perusal: though no important moral be deduced from it, and though it be deficient in many requisite qualifications of the drama, it abounds nevertheless with the beauties of poetry and composition sufficient to atone for all it's defects, and to invite attention and to gratify it.

We have now finished those plays of Æschylus which time has spared us. In a general review of his poetical character, we shall doubtless discover faults, but faults which are eclipsed by wonderful and innumerable excellencies. In a comparison with his successors, Sophocles and Euripides, Æschylus will not suffer: if in their improvements they advanced beyond their master, they did but follow where he first led the way. We have it delivered down in History, that Sophocles conquered Æschylus in his old age in a public contest for a dramatic prize; but let it be remembered that he was taught to con-

quer by Æschylus himself. Peter of Russia defeated Charles the Twelfth in the battle of Pultowa: but it was not till by many severe contests and severe defeats he had learned from his rival the art of war and the road to victory.

In point of judgment, Æschylus must perhaps yield to both Euripides and Sophocles: but judgment is in some measure an adventitious excellence, acquired by the cold operation of study, and improved by the gradual revolution of time, and totally abstracted from that fire and enthusiasm which discover the inspiration of genius. In this qualification, however, a superiority is no small merit, and certainly cannot be claimed by Æschylus: but in a strong and original genius, capable of inviting the attention and interesting the feelings, in a genius which could compensate for many faults, and even inspire life and energy into so mere a mortuum caput as the Greek Drama, he is inferior to no dramatic writer that ever existed, except Shakspeare. Euripides may exceed him in pathos, since that was the exclusive talent of Euripides, just as for the same reason Otway surpasses Shakspeare in that single qualification: but in imagination, which is the great test of genius, he soars far above Euripides, and very frequently out of sight of Sophocles.

In a comparison with Shakspeare, Æchylus will stand no chance for superiority. Shakspeare indeed stands so indisputably above all dramatic writers, that to dispute the superiority with him is hopeless. Dryden has said of him, that he "was the man, who of all modern, and *perhaps* ancient poets [dele *perhaps*] had the largest and most comprehensive soul;" and this single compliment combines in itself a very great measure of dramatic excellencies. The highest ambition therefore of a poet must be to be enrolled in the second rank; and to this Æschylus will readily be admitted. His genius was of the same kind with that of Shakspeare, but of a degree far inferior. Let him be content therefore to yield the crown to our countryman, and to retain the honours which have been allotted to him. Shakspeare is himself a host; and were he the only dramatic writer of Britain, might confidently be set in opposition to the combined powers of Æschylus, Sophocles, and Euripides.

KING LEAR.

MR. EDITOR,

A CORRESPONDENT has in a former number made some remarks on the corruptions, or, as they are called, alterations and adaptations of the plays of Shakspeare. As he has not prosecuted the subject, I will, with your permission, say a word or two on that vilest and most infamous of literary treasons, Tate's burlesque of King Lear.

This tragedy, as written by Shakspeare, is in my opinion the very noblest of our author's works; and by the generality of critics, I believe, none of his plays are absolutely preferred to it, except Macbeth. It is inconceivable how any one could think such a play required an alteration beyond the omission of the Fool's character; and still more so, how Tate's transformation of it could have been at first endured by the nation: but that it should have been constantly represented at our national theatres for nearly one hundred and thirty years to the total exclusion of Shakspeare's divine drama, would be a circumstance totally incredible, were it not verified by experience, that the majority of an audience are very little troubled with a spirit of inquiry, and are no doubt ignorant of the vast difference between the two Dramas. The play, as now performed, "has the upper gallery on it's side;" whose members, being unacquainted with Shakspeare's tragedy, are enchanted by the mad scenes (mangled as they are), and by all that is retained of the original, and therefore they applaud the whole, and witness its repetition. But it never could be inferred from their applauses, that even these spectators prefer Tate's play to Shakspeare's; there is no comparison in the case: they applaud the one, because they are pleased with it, not because they are displeased with the other, which they never saw, and of which they know nothing. Let the classical-manager of Covent-Garden theatre make a trial; it will be worthy his ambition to introduce a reformation, which even Garrick overlooked; and he may be assured, that the event will not only add to his

reputation, but, what is a more important consideration with our managers, will add to his profits also. Let Shakspeare and Tate have a fair struggle; and who can doubt the final triumph of Shakspeare.

Dr. Johnson is the advocate of Tate's alteration; but Addison, whose opinion is countenanced by Steevens, declares, that "the tragedy has lost half its beauty." Dr. Johnson is in part excusable for maintaining so erroneous an opinion; but at the same time his sentiments ought to have no weight with others; for we know, that in the present case he has formed his judgment, not with that solidity of taste which generally distinguishes his criticism, but with all the nervous agitation of a hypocondriac. But why should he defend his opinion by arguments at once unfair and untrue? It is not true, that "in the present case the public has decided" in favour of the altered play: "Cordelia," says the critic, "from the time of Tate has always retired with victory and felicity:" but does he mean to assert, that the original drama, before Tate's corruption, was not well received by the public? He cannot assert this, because he could not make good such an assertion. The fact is, as stated by Steevens, that "the managers of the theatres-royal have decided, and the public has been obliged to acquiesce in their decision."

Of the alterations introduced by this reformer of Shakspeare, the first and most obvious is the change of the catastrophe. King Lear and Cordelia, instead of dying as in the original, are finally triumphant, and *live very happy after*. Here is improvement, here is poetical justice, here is every thing that can be desired to the perfection of a drama. "Since all reasonable beings," says Dr. Johnson, "naturally love justice, I cannot easily be persuaded, that the observation of justice makes a play worse; or that, if other excellencies are equal, the audience will not always rise better pleased from the final triumph of persecuted virtue." This reasoning is just; but the critic has unfortunately advanced a sentence, which must be a perpetual stumbling-block to every advocate of Tate, viz. "*if other excellencies are equal*," &c. Had Shakspeare chosen, according to the "faith of chronicles," to represent Cordelia triumphant;

had he adorned the scenes of poetical justice with his peculiar spirit, and nature, and poetry; then indeed the excellencies of the drama, though different in kind, would probably have been equal in magnitude: though I think it very doubtful, whether even then the change of the catastrophe would not have been a deformity, rather than an improvement. Unquestionably our affection for persecuted virtue is strengthened by the very distresses in which it is involved. The triumph of Cordelia would certainly draw from us an instantaneous acknowledgment of satisfaction: but the impression could not be lasting; while her fall is fixed more deeply on the attention, and raises a more permanent feeling of pity for her sufferings, and indignation against her persecutors. Shakspeare must have thought so, when he chose, in violation of the truth of history, to deprive her of poetical justice. To conclude, the question relative to the catastrophe, it is utterly impossible that the mind of Lear should be capable of surviving so violent a change of circumstances. In the original, he is very naturally represented by Shakspeare as bending under the weight of his calamities, and expiring of a broken heart.

" *Enter Lear, with Cordelia dead in his arms.*

" *Lear.* Howl, howl, howl, howl!—O, you are men of stones;
" Had I your tongues and eyes, I'd use them so
" That heaven's vault should crack:—O, she is gone for ever!—
" I know, when one is dead, and when one lives;
" She's dead as earth. - - - -

- - - - - -

" Cordelia, Cordelia, stay a little. Ha!
" What is't thou say'st?—Her voice was ever soft,
" Gentle, and low; an excellent thing in woman:—
" I kill'd the slave that was a hanging thee.

- - - - - -

" And my poor fool is hang'd! No, no, no life:
" Why should a dog, a horse, a rat have life,
" And thou no breath at all? O, thou wilt come no more,
" Never, never, never, never, never!—

" Pray you, undo this button: Thank you, sir.—
" Do you see this?—Look on her,—look,—her lips,—
" Look there, look there!—

[*He dies.*"

What a " luxury of woe" does this exquisite scene afford? What can Tate produce to counterbalance its value?

The next material alteration is the intrusion of love*. Cordelia is in love with Edgar. Why, of what an abominable taste must that man have been possessed, who in his sober senses could think of thus corrupting the noble simplicity of Cordelia's character! As for the language of love here introduced, it is about equal to what might be looked for from such a man. Take for a specimen an exquisitely pithy scene of about ten lines in the commencement of the play, in which Edgar follows Cordelia across the stage with the following pathetic stuff:

" Cordelia, royal fair, turn yet once more,
" And ere successful Burgundy receive
" The tribute of thy beauties from the king."—

It is too sickening: I cannot go on. Cordelia, the amiable and sensible Cordelia, in love with such a whining milk-and-water fool as this! It need not be mentioned, that of course they have several unaccountable interviews, and at the conclusion of the play, Cordelia, all overjoyed at the restoration of her father, marries Edgar!

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* A hint to managers.—As the tragedy of Macbeth is the great rival of King Lear, I cannot but think, that it ought to be represented with all the advantages which its rival possesses; as, particularly, with the additional beauty of love. Nor would the change be difficult. Young Malcolm might very conveniently and very naturally fall in love with a daughter of Macbeth's (to be sure it is most probable Macbeth had no daughter; but what of that? It is not too late to make him one); then the lovers might have many an affecting interview under the walls of Dunsinane Castle; and, finally, Malcolm, instead of Macduff, might cut off Macbeth's head, and immediately lead his daughter to the altar. How successfully would this conclude in the style of Barbarossa, Gustavus Vasa, &c. which are evidently the true models of tragedy.

The last remarkable corruption is in the introduction of a curious piece of stage-machinery, ycleped a confidant, who, loving her mistress more than herself, like a good servant, accompanies her through wind and rain, and every other stage-horror, in a dark night, on a wild-goose chace, without any adequate or apparent object. This confidant is like every other stage-confidant.

How such a wretched jumble of inconsistencies, absurdity, and insipidity, can have been suffered ever to be performed, is a subject at once of wonder and regret. It is surprizing, that Garrick never remedied the evil; a man, who had an ardent veneration for Shakspeare, and by his acting and management went some way towards doing him justice. It is rather inconsistent, that he could suffer this play to be performed instead of Shakspeare's, and yet in one of his prologues make the following assertion:

> " 'Tis my chief wish, my joy, my only plan,
> " To lose no drop of that immortal man."
>
> Prologue to Catherine and Petruchio.

These lines too are quoted by Mr. Kemble, and prefixed as a motto to his alteration of one of Shakspeare's plays. Is Mr. Kemble not aware, how many drops of Shakspeare are lost, and how much false wine obtruded in their place, in this metamorphosis? It would be an endless task to point out all the beautiful and sublime passages omitted by Tate: but to point out all the absurdities he has introduced, would be more endless. As Mr. Kemble professes, however, such a wish, I will just remind him, before I conclude, of what perhaps he has forgotten, that the present stage-representation of Shakspeare is a disgrace to his memory; that many of his best plays are never performed; that those which are performed, are exhibited in so mangled a state, as to be totally unlike Shakspeare; and that not one of his dramas is now exhibited pure and unadulterated.

I am, Mr. Editor, your's, &c.

A SHAKSPEARIAN.

July 15, 1809.

THE THESPIAD.

Mr. Editor,

In your review of this pnblication a few months back, you have left unnoticed an error which deserves no mercy from the Critics. The author, whoever he be, has introduced quotations not only from the Latin, but from the Greek language; and yet he has been guilty of a fault, which would be totally unpardonable in a mere English reader:

"While Thalĭa mourns the merriest of her men."—p. 30.

There is another slight offence in page 36, which however scarcely deserves mention after the preceding:

"He pleases, by a carelessness to please,"

Does no one remember Churchill's line,

"To please, by hiding all attempts to please"?

I am, Mr. Editor, your's &c.

Dramaticus.

July 20, 1809.

ON THE ALTERATIONS OF SHAKSPEARE.

LETTER II.

"How bold our bards, their low, harsh strains to bring
Where Avon's swan has long been heard to sing."
Prologue to Marina by Lillo.

"As Shakspeare is already good enough for people of taſte, he must be altered to the palates of those who have none."
Fielding's "Hiſtorical Register for 1736."

In compliance with my promise, I shall now notice the different alterations which have been made of Shakspeare. As they are more numerous than most people are aware, I cannot enter so minutely into a detail of the several plays as I intended, but shall content myself with briefly pointing out the many pieces that have been borrowed from Shakspeare.

'The Merry Wives of Windsor' was published by Dennis, in 702, under the title of 'The Comical Gallant

with the Amours of Sir John Falstaff.' This is certainly a very poor alteration of the original, and has long since been forgotten.

'Measure for Measure,' and 'Much ado about Nothing.' The plots of these plays were united by Sir W. D'Avenant, and published in quarto, and afterwards in the folio edition of his works, under the title of 'The Law against Lovers.' The characters of this play are entirely Shakspeare's, and nearly all the language. The latter of these pieces was altered by James Miller, and published, under the title of 'The Universal Passion,' in 1734. It never met with much success.

'Midsummer Night's Dream.' This comedy has served for the basis of four others. The first was brought out in 1692, under the title of 'The Fairy Queen.' I cannot find who the author was, as I only know that there was such a play from Purcell's music, which is still admired. The second was a comic masque, called 'Pyramus and Thisbe.' This is only the interlude, with the addition of recitatives and airs by Leveridge; it was played at the Lincoln's Inn Theatre in 1716. The third was by Garrick, and was called 'The Fairies.' This opera was performed by children at Drury-lane, in 1755, and several popular songs were introduced in it. The fourth was by Colman, called 'A Fairy Tale.' This piece was also performed by children in 1764, at Drury-lane.

'The Merchant of Venice.' I know only of one alteration of this play, which was published by Lord Lansdowne, in 1701, and called 'The Jew of Venice.' It was aided by very magnificent decorations, and in the second act a musical interlude was introduced; but it has long given way to the original, which continues to be one of the most favourite of Shakspeare's acting plays.

'Taming of the Shrew.' This play has been several times altered, but only once with success. John Lacy was the first who attempted it. He published, in 1698, a play called 'Sawney the Scot,' which is avowedly taken from Shakspeare's play. Chas. Johnson, in 1716, produced a farce, which is taken from the History of the Drunken Tinker, called 'The Cobler of Preston.' The next alteration was by Worsdale, under the title of 'A Cure for a Scold;' in this play were introduced several

songs. The last and most successful one was by Garrick, in 1756, called 'Catherine and Petruchio.' In this piece many scenes are omitted, some transposed, and the whole reduced into a regular after-piece of three acts. Garrick has altered this play with considerable judgment; he has not deviated materially from the original, but has confined himself strictly to the language of Shakspeare. This after-piece is still frequently performed.

'The Winter's Tale.' This play has been divided into two by Garrick. The first bore the original title, and was brought out in 1756. It contained the divorce and subsequent justification of Hermione, and was acted with considerable success. The second piece was called 'Florizel and Perdita.' The following extract from the Prologue informs us of Garrick's reason for altering this play.

> "The five long acts, from which our three are taken,
> Stretch'd out to sixteen years, lay by forsaken;
> Lest then this precious liquor run to waste,
> 'Tis now confin'd and bottled for your taste.
> 'Tis my chief wish, my joy, my only plan,
> To lose no drop of that immortal man."

I believe another attempt was made to adapt part of this play to the stage, under the title of 'The Sheep-shearing,' but I cannot find by whom it was done. The original was performed, a year or two since, at Drury-lane, with uncommon success. Mr. Kemble, in Leontes, and Mrs. Siddons, in Hermione, drew crowded houses for a whole season.

'Comedy of Errors.' A comedy, under the title of 'Every Body mistaken,' professedly taken from this play, was performed at Lincoln's Inn Theatre, about eighty years since, but I believe it never was printed.

'Macbeth.' The alterations in this play are so well known, that it is almost unnecessary to notice them; they were first printed by Sir William D'Avenant, in 1674, and principally consist of additions to the songs of the witches. The music, by Matthew Locke, possessés so much both of originality and beauty, that it still continues to be performed; but D'Avenant certainly failed in this, as in his other attempts to alter Shakspeare, most

completely. Shakspeare's witches cannot be seen or heard without horror; every word they utter chills the blood: but D'Avenant's are perfectly ludicrous, and the words he has put into their mouths, were they not so exquisitely set, would not be tolerated by any audience. An altered edition of 'Macbeth' was published in 1753, by a person of the name of Lee, who was an actor on the Edinburgh stage. It has long since sunk into oblivion. T.

July 21, 1809.

THE THEATRES.

KING'S THEATRE.

JUNE

27. Sidagero. The Asiatic Divertissement. La Naissance de Flore.

JULY

1. Id. Id. Id.
4. Id. Id. Le Calife de Bagdad.
8. Id. Id. Mora's Love, or The Enchanted Harp.
11. [First time] A comic opera, called LE QUATRO NAZIONE. The music composed by Signor Pucitta. Les Jeux Floreaux. Id.
15. Id. Id. Le Calife de Bagdad.
18. Sidagero. Divertissement. Id.

The comic opera of Le Quatro Nazione is the worst that has appeared this season.

THEATRE ROYAL, HAYMARKET.

JUNE.

21. Wild Oats. Obi.
22. Village Lawyer. Love Laughs at Locksmiths. Vigil, Mr. Taylor. Captain Beldare, Mr. Jones. Totterton, Mr. Grove. Risk, Mr. Mathews. Lydia, Mrs. Mathews. Id.
23. Critick. [Revived.] Barnaby Brittle. Barnaby Brittle, Mr. Mathews. Clodpole, Mr. Taylor. Jeremy, Mr. Liston. Mrs. Brittle, Mrs. Glover. Lady Pride, Mrs. Davenport. Damaris, Mrs. Gibbs. Id.

24. Beaux Stratagem. Son-in-Law. Tom Thumb.

26. Iron Chest. Wilford, Mr. Jones. Fitzharding, Mr. Eyre. Adam Winterton, Mr. Grove. Rawbold, Mr. Holland. Helen, Mrs. Glover. Love Laughs at Locksmiths.

27. Stranger. Of Age To-morrow.

28. Battle of Hexham. Barnaby Brittle. Peeping Tom. Peeping Tom, (with the Little Farthing Rush-light) Mr. Mathews.

29. Africans. Ghost. Critick.

30. Five Miles Off. Tale of Mystery. Katherine and Petruchio.

JULY,

1. Honey Moon. [never acted] a Musical Farce, called Killing no Murder (1). The Overture and Music composed by Mr. Hook. The characters by Mr. Mathews, Mr. Grove, Mr. Smith, Mr. Noble, Mr. Wharton, Mr. Cook, Mr. Treby, Mr. Liston. Mrs. Davenport, Mrs. Mathews, Miss Kelly.

3. Iron Chest. Id. [N. B. The Play changed to the Beaux Stratagem on account of the sudden indisposition of Mr. Young.]

4. [Not acted here these four years,] Soldier's Daughter. Governor Heartall, Mr. Mathews. Frank Heartall, Mr. Jones. Mr. Malfort, Mr. Eyre. Young Malfort, Mr. Holland. Captain Woodley, Mr. Smith. Ferret, Mr. Waddy. Timothy Quaint, Mr. Liston. Widow Cheerly, Mrs. Glover. Mrs. Malfort, Mrs. Eyre. Mrs. Fidget, Mrs. Davenport. Id.

5. Love Laughs at Locksmiths. [Not acted here these four years] Matrimony. Baron de Limburg, Mr. Eyre. Delaval, Mr. Jones. O'Cloghorty, Mr. Taylor. Clara, Mrs. Glover. Lucetta, Mrs. Liston. Id.

6. Wild Oats. Id.

7. [Not acted here these four years] Three Weeks after Marriage. Drugget, Mr. Mathews. Sir Charles Racket, Mr. Jones. Lady Racket, Mrs. Glover. Dimity, Mrs. Gibbs. Critick. Id.

8. Spoil'd Child. Tag, Mr. Mathews. Little Pickle, Miss Kelly. Miss Pickle, Mrs. Davenport. Africans. Id.

PAGINATION INCORRECT

10. [Never acted] a new play in three acts, called, The Foundling of the Forest(2). Interspersed with music, composed by Mr. Kelly. The characters by Mr. Young, Mr. Jones, Mr. Eyre, Mr. Farley, Mr. Liston, Mr. Grove, Mr. Smith, Mr. Noble. Mrs. Gibbs, Mrs. Liston, Mrs. Davenport, Mrs. Glover. Of Age To-Morrow.

11. Id. Killing no Murder.
12. Id. Id.
13. Id. Id.
14. Id. Id.
15. Id. Id.
17. Id. Id.
18. Id. Id.
19 Id. Id.
20. Id. Id.

(1)Those who estimate the talents of Mr. Theodore Hook from his publications are guilty of as great an injustice, as those who would make the same standard and criterion of Mr. Samuel Wesley's genius. Every one, who has the happiness of conversing with Mr. Hook, knows that he has the readiest wit in the world, and very considerable powers of humour; those who have the misfortune of only reading him, find in him little more wit than puns, and less humour than tameness. Mr. Hook writes his dramas for the stage in a day, but he can improvisitate better in an hour. The farce of Killing no Murder however contains more of Mr. Hook's humour than we ever saw him effuse upon paper before: the second scene of the second act is quite a morceau, and on the part of Mr. Liston one of the richest subjects for laughter on the stage. The great object of the farce is to display the mimetic powers of Mr. Mathews; and it certainly does fetch them out two or three degrees more than they have been ever before produced on the stage, but there are two or three hundred degrees of those powers remaining yet behind. The first act of Mr. Hook's farce is considerably the livelier; in the second Mr. Mathews has little to do, and if it were not for the intervention of Mr. Liston's character and the insertion of Mr. James Smith's exquisite song of "Bartholomew Fair," it would be dull indeed. On the second night however the farce

had the benefit of the pruning-hook; and it has since met with a run, that has brought the author a share of profit, which we hope will enable him to walk that pilgrimage to the shrine of fame, which we are convinced he is so well provided to accomplish.

As we are of opinion that a great office of criticism is to give every man his own, and as we know that Mr. Hook would be the first to acknowledge his just debts, we shall mention the names of the creditors of the following loans to Killing no Murder. In the first scene of the first act, there is a punning quotation borrowed from Mr. Colman, who threw a turnpike-man a shilling, saying, with Rolla, "we seek *no change*, and least of all *such change as you would bring us.*" In the next scene we have:

"*Nancy.* I hold rank and riches subservient to affection.
"*Mrs. Watchet.* You hold! hold your tongue."

This is copied from the reproof of an old clergyman to a young divinity-student, which is to be found in Buck's Anecdotes.

"*Buskin.* Marry her; a lump of fuller's earth to take out stains." *Killing no Murder*, Act 2. Scene 1.

"Such husbands * *
* * * * * *
"Balls that lie by you to wash out your stains"
Rule a Wife and Have a Wife.

"Money is the true fuller's earth for reputation; there is not a spot or a stain, but what it can take out." *Beggar's Opera.*

"* * * What's a husband?
"Why, as some wives would metamorphose him,
* * * * * *
"Mere fuller's earth to bleach their spotted credit."
Honey Moon.

The humour of the subsequent speech which a brother-critic so highly extols, "I am that piece of fuller's earth," is taken from the "I'm the statue," of John Bull. There is something very like the boot-catcher's, "I'd say Jemmy, my boy, you are an honest fellow, and

there's a shilling for you to drink," in Swift's anecdote of the servant who brought him a turbot.

" *Sir Walter Wilton.* Are you at home?

[*Buskin puts down the window and thrusts out his head.*

" *Buskin.* No! I've just popped out."

This is well-known property.

Mr. Hook's preface to the publication of his farce will best explain the extraordinary circumstances which preceded its production on the stage.

" On the evening previous to the performance of " Killing no Murder," I was much surprised to hear that it could not be produced, because Mr. Larpent the reader of plays (as he is termed) had refused to grant his license for it. The cause of the refusal was, I heard, political. I revolted at the idea, and as a young man entering life, felt naturally anxious to clear my character from the bare imputation of disloyalty; then I heard it rumoured that the ground of refusal was its immorality, here again I was wounded, for though I confess I have no pretensions to sanctity, yet I hope I shall never prostitute my time in the production of that for which even wit itself is no excuse.

" Thus situated I set off in search of the gentleman who had strangled my literary infant in its birth, and to find him I referred to the Red Book where I discovered that John Larpent, Esq. was *clerk* at the Privy Seal Office, that John Larpent, Esq. was *deputy* to John Larpent, Esq. and that the *deputy's secretary* was John Larpent, Esq. this proved to me that a man could be in three places at once; but on enquiry I found he was even in a fourth and a fifth, for it was by virtue of none of these offices he licensed plays, and his place, i. e. his villa was at Putney. Thither I proceeded in a post-chaise in chace of this ubiquitarian deputy, and there I found him. After a seasonable delay to beget an awful attention on my part, he appeared, and told me with a chilling look that the second act of my farce was the most " indecent and shameful attack on a very religious and harmless set of people" (he meant the *Methodists*:) " and that my piece altogether was an infamous persecution of the sec-

taries"—out came the murder—the character of a methodist preacher written for Liston's incomparable talents, with the hope of turning into ridicule the ignorance and impudence of the self-elected pastors who infest every part of the kingdom, met with the reprehension of the licenser.

"He asserted in answer to a question I put to him, that "GOVERNMENT DID NOT WISH THE METHODISTS TO BE RIDICULED;" I told the ubiquitarian that I should publish his assertion for the benefit of those gentlemen who have of late been exerting themselves to unmask hypocrisy, and expose blasphemy, but the ubiquitarian must excuse me if I add that I did not exactly think it possible that those men who raised themselves on the pretext of guarding our established religion, and have exiled all persuasions but their own, could uphold or defend the ignorant blasphemers of their Deity in a career of fanaticism, which, if suffered to gain an ascendancy over the minds of the people, must end, as they wish it, in the total overthrow of every constitutional establishment, whether polemical or political. I was a little startled at Mr. Larpent's assertion, till I left his house, when to my utter surprise I found that he is not only a rigid methodist himself, but, as I am informed, has even built a little tabernacle of his own*.

"It was in vain I adduced Mother Cole in the Minor, Mawworm in the Hypocrite, Barebones in the London Hermit, and half a dozen other parts. The great licenser shook his head "as if there was something in it," and told me that Lord Dartmouth had the piece; if he did not object, it might yet be played; but if his lordship concurred with him, not a line should be performed—I took my leave, fully convinced how proper a person Mr. Larpent was to receive, in addition to his other salaries, four hundred pounds per annum, besides perquisites, for reading plays, the bare and simple performance of which by his creed is the acme of sin and unrighteous-

* The licenser told me that I had introduced a clergyman to ridicule him: I said "not a clergyman—a methodist preacher——It is exactly the same," was his reply.

ness—his even looking at them is contamination—but four hundred a year—a sop for Cerberus—what will it not make a man do?

"The piece was returned in a day or two with the objectionable parts which I have published marked for erasure. I altered them, and sent it back to the licenser with a speech inserted on purpose to ridicule himself, which as it touched not on politics or religion, he could not expunge, and I have had the gratification of hearing the audience every night apply it properly, and not only laugh at his expence, but pointedly, by their applause, show their detestation of his arbitrary and strained prerogative.

"At all events, how perfectly improper is it to select such an officer from any particular sect of people, he will naturally incline towards them, and if Mr. Larpent is allowed to suppress a Methodist's character, because he *is one himself*, no author, while he is in place, for a similar reason, will be suffered to introduce on the stage the character of a conceited consequential old man.

"Now in defence of the part of Apollo Belvi as originally written, I consider it necessary to speak.—It is a notorious fact that the methodists are not contented with following their own fashions in religion, but they endeavour hourly to overturn the established church by all means, open and covert, and I know as a positive fact, that it is considered the first duty of methodist parents to irritate their children against the regular clergy, before the poor wretches are able to think or consider for themselves. Nay, some are so ingenious in their efforts for this purpose, that they inculcate the aversion by nick-naming whatever object the children hate most, after some characteristic of the episcopal religion; and I have known a whole swarm of sucking methodists frightened to bed by being told that the bishop was coming—the impression resulting from this alarm grows into an antipathy, and from having been as children accustomed to consider a bishop as a bugbear, it becomes no part of their study to discover why—but the very mention of lawn sleeves throws them into agonies ever after. Seeing then with what zeal these sectaries

attack us, and with what ardor they endeavour to widen the breach between us by persecution and falsehood, I did conceive that the lash of ridicule might be well applied to their backs, particularly as I prefer this open mode of attack to the assassin-like stab of the dagger, to which the cowardly methodist would for our destruction have no objection to resort.

"But my ridicule went to one point only. Mr. L. Hunt, in his admirable Essays on Methodism, justly observes, that a strong feature in the methodists' character is the love of preaching. If it be possible that these self-exalted guardians and monitors have an ascendancy over the minds of their flocks, and have the power to guide and direct them, it becomes surely the duty of every thinking being to consider their qualification for such a task. The wilful misleadings of the clever methodists from the small proportion of talent there exists among them, are more harmless in their tendency than the blasphemous doctrines of ignorance. The more illiterate the preacher, the more infatuated the flock; and there is less danger in the specious insinuations of a refined mind than the open and violent expressions of inspired taylors and illuminated coblers. It was to ridicule such monstrous incongruities, that, without any claim to originality, I sketched the part of Belvi, in the following farce.

"I conceived by blending the most flippant and ridiculous of all callings, except a man milliner's (I mean a dancing-master's), with the grave and important character of a preacher, I should without touching indelicately on the subject, have raised a laugh against the absurd union of spiritual and secular avocations which so decidedly marks the character of the methodist.

"Of the hypocrisy introduced into the character I am only sorry that the lightness of the farce prevented my displaying a greater depth of deception.

"All I can say is, that whatever was written in Killing no Murder against the methodists was written from a conviction of their fallacy, their deception, their meanness, and their profaneness; and if any body doubts their perfect claim to all these qualifications, he will do well to attend one of their tabernacles, or read two pages of

that most blasphemous of all filthy publications, the Evangelical Magazine*.

"Were it possible I would in this place publish some few anecdotes of the gospel preachers of St. George's Fields, and some circumstances likely by proof to display the true character of the methodist. But for the present I will content myself by referring the reader to the suppressed scene, to assure himself of its innocence as far as relates to religion in general, and by that assurance to exonerate myself from the charges of disloyalty or immorality."

(2) The Foundling of the Forest is the production of Mr. Dimond: it is little more than a *written spectacle*, and should have usurped no higher situation than that of a melo-drama. The plot is however worked up with exquisite skill, and there is not a single scene out of its place. Of character we never saw so little novelty as there is here.

The parts of Mr. Grove and Mr. and Mrs. Liston, are to be found in every three-act play which has appeared. Plot, plot, plot, have been Mr. Dimond's three studies, and to the feelings only has he written. Effect has been every thing with him; he has not cared for cause.

Like all Mr. Dimond's productions, the Foundling of the Forest is very Germanic. At the end of the first act, "Florian and Monica catch the hands of the unknown to their lips in transport, and the *curtain falls suddenly* upon the scene," and at the end of the second, "the various characters *dispose themselves into a picture*, and the curtain falls upon the scene." The play too is

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* "To prove how fit Mr. Larpent is for his office, it may not be amiss to state, that, at that stye of mud and corruption, Rowland Hill's chapel, the congregation were congratulated from the pulpit on the destruction of Covent Garden Theatre, and the annihilation of a score of firemen, noticed as a singular proof of the wisdom of Providence, in these words; "Great news, my brethren, great news, a great triumph has taken place over the devil and the stage-players—a fire in one of their houses—oh may there be one consumed every year!—it is my fervent prayer."

full of horror: there is one poor character, played by Mr. Farley, which is stretched on the rack the whole time. His visage has not the least respite from the task of copying Le Brun's Despair. We cannot say we admire this gentleman's tragedy: it is much too goggle for us.

Mr. Dimond is very seldom happy in his comic dialogue. The Foundling of the Forest being played by Mr: Jones, who passes for a comedian; the youth must speak with a certain air of drollery, which our readers will perfectly well understand when we tell them it was like Mr. Jones imitating Fawcett (as he always does) in one of his worst written footmen.

There were many loops to hang ridicule on in the first night's performance of Mr. Dimond's play. Mrs. Glover the "Unknown," the spectre, the maniac, looked as plumply and healthily as ever, and played tragedy as badly. Mr. Young and Mr. Jones were perched up on two chairs, six inches each too tall for people with the usual run of legs, so that they looked like sitting portraits badly foreshortened; but perhaps this was done by way of "disposing the characters into pictures."

THE LYCEUM THEATRE

Opened for the representation of English operas on Monday, 26th June, with an entirely new comic opera, in three acts, called Up All Night, or The Smuggler's Cave(1). The overture and music, entirely new, composed by M. P. King. Principal characters by Mr. Dowton, Mr. Philipps, (from the Theatre Royal, Dublin, being his first appearance in London,) Mr. Horn, (being his first appearance on the stage,) Mr. Smith, Mr. Marshall, Mr. Doyle, (from the Theatre Royal, Bath,) Mr. Fisher, Mr. Miller, Mr. Chatterley, Master Wallack. Mrs. Mountain, Mrs. Orger, Mrs. Bishop, (late Miss Lyon). The ballet of Love in a Tub, with several new dances, &c. by Miss Lupino, (being her first appearance on the stage), and Monsieur Bourdin, (from the Opera at Paris, being his first appearance in this country).

The other characters by Mr. Boulanger, Mr. Noble, Mrs. Ferte, Miss Twamley, Miss Smith, Miss Davies, and Miss C. Bristow.

27. Id. Id.
28. Id. Id.
29. Id. Id.
30. Id. Id.

JULY

1. Id. Id.
3. Id. Id.
4. Id. Id.
5. Id. [Never acted here] The burletta of POOR VULCAN.(2) The character of Venus, Miss E. Bolton, (her first appearance on any stage). Vulcan, Mr. Penson, (from the Liverpool and Manchester Theatres, his first appearance here). Jupiter, Mr. Horn. Apollo, Mr. Fitzsimmons. Mars, Mr. Doyle. Bacchus, Mr. Miller. Adonis, Mr. Philipps. Mercury, Mr. Fisher. Grace, Mrs. Orger. Hebe, Miss Webster. The Graces, Misses Valency, Taylor, Mrs. Caulfield.
6. Id. Id.
7. Id. A new Divertissement, by Mons. Bourdin, Miss Lupino. and the whole corps de ballet. Id.
8. Id. Id. Id.
10. Id. [Never acted] A new grand ballet, called The NABOB, or The Indian Lovers.(3) The overture and new music composed by Mr. H. Smart. The ballet under the direction of Mons. Bourdin. Mirza, (a favourite sultana of the Nabob,) Mrs. Ferte. Tarare, (Nabob,) Mr. Robert. Hassem, (his confidant,) Mr. Grieve. Chief Dancer, Master Noble. Selim, (a young warrior,) Mons. Bourdin. Aspasia, (a young Indian,) Miss Lupino. Sulima (chief dancer) Miss Twamley. Zechalli, (father of Aspasia,) Mr. Boulanger.
11. Id. Id.
12. Id. Id.
13. Id. Flora, (first time), Miss E. Bolton. Id.
14. Id. Id.
15. Id. Id.
17. Id. Id.
18. Id. Id.

19. Id. Id. First act of Poor Vulcan.
20. Id. Id. Id.

(1) This theatre, if it will be permitted to be open in the winter, will be the "third theatre," for which there has been so much call. Humble as its yet productions have been in a literary point of view, we are glad of another theatre, although we think the patentees of Drury-lane, Covent-garden, and the Haymarket theatres have a right to suppress it, if they choose. The opera of Up All Night is the production of Mr. Arnold, the manager of the theatre, and, making allowance for the strength, or rather the weakness, of the company for which he was to write, it is not despicable. It abounds with vices, but it has some interest; and this, with the excellent, though unoriginal, music of Mr. M. P. King, has kept it alive for many nights. The serious songs are not badly written, and there is one comic song for Mr. Dowton, which is the production of Mr. James Smith, that is to say, it has great merit. The vocal strength of the English opera is not mean, and considerable interest was given to it by the introduction of Mr. Philipps, from Dublin, a singer of very mellifluous voice and scientific taste, who has made himself popular in a beautiful rondo, called "Sigh not for love." Besides him, the adventure retains Mrs. Bishop, Mrs. Mountain, Mr. Doyle, a Mr. Horn, Mrs. Orger, and Mr. J. Smith. For the summer we think it cannot fail to be successful.

(2) This is one of Charles Dibdin's burlettas of twenty years old. "Broach me A. D." It is not the better for keeping. It contains the famous song of the Anchor-smith, and gives Mr. Philipps, who is made to look like a mantle-piece china shepherd, a good old air or two. By this conveyance, too, came Miss Eliza Bolton, a very pretty girl, with a voice modelled on her sister's. Her acting, as far as it was perceptible on the first night, was modelled on nothing. Mr. Penson is a stump.

(3) The Nabob is——a dance. Mons. Bourdin, its nominal composer, is not the ballet-master of the theatre. It is Mr. D'Egville; and here is the source of the quarrel between that gentleman and the Italian Opera. Mr. D'Egville wanted his *opera prima* and his *opera secunda*.

But " don't you believe it," said Mr. Taylor. Then what does M. D'Egville, but he kindly withdraws from Mr. Taylor the odious languishments of his pupils, and makes them throw out all their leers at Mr. Arnold; at whose theatre, exclusively, they are now to be seen " alive and kicking."

LIVERPOOL THEATRE.

Our managers, Messrs. Lewis and Knight, have proved themselves most excellent caterers for the public amusement; they have been indefatigable in their exertions to produce novelty, and have hitherto furnished us with a constant succession of London performers of the first eminence. Immediately after the departure of Mr. Cooke, the drama of 'The Exile,' which had for some weeks been announced as in preparation, was produced, with new scenery, dresses, and decorations; all of which reflect the greatest credit on the several artists, and strongly evince the liberality of the proprietors.

Mrs. H. Johnson, whose excellence in melo-dramatic characters is universally allowed, acquitted herself with her usual ability in the part of Alexina, and Miss Bolton executed the songs of Catherine with great taste and exquisite sweetness. Simmons, who is a great favourite with us, was by no means at home in Baron Altradoff. Romer was respectable in the Governor, and Tayleur very whimsical in Servitz.

Rae was an admirable representative of Daran; he has greatly increased his reputation by his inimitable performance of this excellent character; he was, throughout, manly and impressive. The minor parts were respectably filled, and the piece has been performed several times with increased success. It was, however, laid aside, to give way for Mrs. Siddons, who was engaged for ten nights. This lady made her first appearance in the character of Elvira, on the 10th inst. to the great gratification of a numerous audience. She ran throu h her usual routine of characters, Lady Randolph, Lady Macbeth, Mrs. Beverly, Queen Catherine, Belvidera, Mrs. Haller, Zara, Alice, and Isabella; the last she played for her

own benefit; the house was fashionably attended, though by no means so numerously as the attendance on the preceding nights warranted the expectation of; she was in general well supported. Rae, in Rolla, Macbeth, Douglas, Jaffier, Stranger, Beverly, &c. was highly approved, and never failed to receive that warm applause which his merits so justly entitle him to. We were astonished that Mr. Grant should be permitted to bellow through Pierre, when Mr. Terry is in the company. With the former it is, "Vox et preterea nihil." The latter, though he might occasionally want the power, would, from his sound judgment, be enabled to represent the part, and many that Mr. G. now fills, with truth and correctness. Mr. and Mrs. H. Siddons and Mr. Dowton have joined us.

GLASGOW THEATRE.

June 10, 1809.

MR. EDITOR,

THE company now performing at our theatre, would disgrace a barn; and the band which compose the orchestra are if any thing worse than the company. Foote, Putnam, Oxberry and Penson are gone, we fear, never to come back. The encouragement they have met with has been such, that unless the manager had consented to share with them after a moderate sum, every one that took benefits must have sustained a considerable loss; and yet the Glasgow people say, "we have a larger Theatre than they have at Edinburgh, and we *will** have as good a company." Before they say all this, they should put to themselves this question "can and will we support as good a company?" I beg leave to compare one or two of the Glasgow benefits, this season with one or two of Edinburgh.

GLASGOW.	£.
Mr. Penson, — — —	40
Mr. Bartly, 1st Benefit 26*l.* 2d. 20*l.*	46
Mr. and Mrs. M'Namara, — —	50
Mr. Phillips Box Book Keeper, —	24
Mr. Oxberry, 1st Benefit 43*l.* 2d 69*l.*	112

* *Can* and *will* are birds of different feather.

EDINBURGH.

Mr. Rock, — — —	142
Mr. Evatt, — —	166
Mr. and Mrs. Vining, — —	107
Mr. M'Gregor, Box Book Keeper,	156
Mr. Berry, — — —	165

In the above I have placed each actor, according to the business he has performed at either theatre. Now if the inhabitants of Glasgow will build a theatre that can hold nearly 300*l.* and reward actors of first rate abilities in so shameful a manner, we cannot wish them a more severe punishment than the company they now have.

Mrs. Siddons has been performing here to *tolerably* good houses. Mr. Bellamy, Mrs. Dickons, and Mr. Fawcett are expected. DONALD.

Since writing the above I learn, the Glasgow Theatre is to be let to the best bidder, Beaumont having resigned.

SWANSEA THEATRE.

SWANSEA, 20th July, 1809.

Friday, June 23d. Speed the Plough, and Catherine and Petruchio.

Sir Abel Handy,	Mr. Cherry.
Bob Handy,	Mr. Woulds.
Henry, Mr. Kean.	Sir Philip, Mr. Ford.
Susan Ashfield,	Mrs. Gunning.
Miss Blandford,	Miss Cherry.
Lady Handy,	Mrs. Cherry.

Catherine, Petruchio, and Grumio, Mrs. Cherry, Mr. Kean, and Mr. Woulds.

Monday 26. Way to Get Married, and the Ballet of the Savages; got up by Kean.

Tangent, Toby Allspice, Capt. Faulkner, and Caustic, Mess. Woulds, Cherry, Kean, and Ford. *Decent house.*

Wednesday, 28. Castle Spectre and Savages repeated. Osmond, Mr. Kean; Hassan, Mr. Woulds; Father Philip, Mr. Ford, &c. Mrs. Whaley, from the Exeter Theatre, made her first appearance in Alice. Clever in the old ladies.

Friday, June 30. Adrian and Orrila. The hero, heroine, and mother, Mr. Woulds, Miss and Mrs. Cherry. With Ella Rosenberg.

Monday, July 3. Man and Wife, first time, and repeated 17th, to crowded houses, and well got up. With Wedding Day, and Agreeable Surprise. Lord Austincourt, Mr. Bickerton; Chas. Austincourt, Mr. Woulds; O'Dedimus, Mr. Cherry; Helen, Miss Cherry; Sir Adam and Lady Contest, Mr. and Miss Cherry.

Wednesday, July 5. Pizarro, and Raising the Wind. Pizarro, Mr. Bickerton; Alonzo and Rolla, Mr. Woulds and Mr. Kean; Orozembo, Mr. Cherry; Cora (first appearance) Mrs. Kean; Elvira, Mrs. Cherry. Jerry Didler, Mr. Woulds; Sam, Mr. Thompson.

Monday, July 10. The Exile, got up uncommonly well, and repeated, 12th and 19th, to crowded audiences. With Two Strings to your Bow, Raising the Wind, and My Grandmother. Daran, by Mr. Kean; Ulrick, Mr. Ford; Baron, Mr. Bickerton; Alexina, Miss Cherry; Empress, Mrs. Gunning. Servitz, Mr. Woulds; Governor, Mr. Cherry; Catherine, Mrs. Bickerton.

D. S.

THEATRICAL INTELLIGENCE.

There is a report that Covent Garden Theatre has offered Mad. Catalani 1000*l.* to *be off*, and that the lady has made overtures to the Opera-house in consequence, which have been rejected. Having just recovered from her *accouchement*, she has attempted to steal into the good graces of the public by giving a concert for the benefit of the Bayswater Lying-in and the Middlesex Hospitals; but she gave herself a great many more airs than graces on the occasion. "Quousque tandem abutêre *Catalani*, patientia nostra?"

It is said that the managers of Covent Garden intend to engage a complete company of Italian singers. How will John Bull like this? The company consists, at present, of Madame Catalani, Signor Miartini, Signor Pucitta, Signor Anfossi, Signor Gulielmo Catalani, &c. &c. for whom Pucitta is to compose an opera. Signors Siboni

and Rovedino have been tampered with. Yaniewitz leads the band for the Italians. The manager has raised the price of the private boxes from 300*l.* to 400*l.* the season. As Mr. Harris seems determined to turn his NATIONAL Theatre into an Opera-house, we hope he will turn over his patent to people who may be more inclined to treat us with Old English sense than he has done.

It has been rumoured, we know not with what foundation, that Mr. Elliston has announced his intention of embellishing Shakspeare, by bringing forward his tragedy of Macbeth, at the Circus, as a melo-drama, and that he intends to act the part of first *murderer*.

The following Address has been inserted by its author in the papers.

"KING'S THEATRE.—Mr. D'Egville (ballet-master of the King's Theatre, or Opera House,) in consequence of the oppressive and outrageous measures adopted by Mr. Taylor (one of the Proprietors, and sole Manager of the Opera) against him, begs most respectfully to inform the Nobility and Gentry, Subscribers to the Opera, and the public, that he means shortly to publish a true statement of the unprecedented and vexatious treatment he has experienced from Mr. Taylor, during his management during the present season; as also some anecdotes, which concern the public, of the conduct of one of the principal dancers engaged by Mr. D'Egville to come into this country, who, not content with having, contrary to all principle, feeling, and common delicacy, infringed on his rights as ballet-master, and otherwise interfered with his duty to the subscribers and the public, has materially assisted in raising a foreign cabal against him and several respectable artists of the same theatre, and whose only object is to govern the amusement of the public, as well as to select the performers for their service.

"In this statement will be fully shown the causes why the last new ballet of "Mora's Love, or The Enchanted Harp," after having been received with the most gratifying and flattering applause by the subscribers and the public, on the night of Madame Angiolini's benefit, and the following Saturday, has since, under false and frivolous pretences, been suppressed.

" In this statement will be shown why, since Mr. D'Egville's discharge, it has been repeated in a mutilated and distorted shape, and in a style disgraceful to the theatre, and insulting to its patrons; it will also be explained, that this injury, obviously aimed at Mr. D'Egville's reputation, has been effected in open defiance of an express prohibition; and why, in order to preserve the hard-earned fruits which he has so long enjoyed in public patronage, he is resolved, at the conclusion of the opera season, to bring forward that ballet at another theatre, where its merits or demerits may be fairly appreciated.

" In order to counteract the effects of the malicious reports, industriously propagated by Mr. Taylor and his agents, Mr. D'Egville takes this mode of informing the public, first, that without assigning any particular reason, Mr. Taylor did, on Tuesday last, the 4th instant, send Mr. Wright (late sheriff's officer for Middlesex), in company with Mr. Seguin, (his present stage manager), to his house, with a tender of part of his salary for the present season, accompanied by a note from Mr. Taylor to Mr. D'Egville, signifying his formal discharge from the Opera, in defiance of a written document for an engagement of five years.

" Secondly, That Mr. D'Egville, notwithstanding this notice, went on Tuesday night last to the theatre, in company with his pupils, in order to fulfil his duty towards the public, and were there refused admittance, by the express command of Mr. Taylor.

" Thirdly, That Mr. D'Egville can in no way account for such proceedings, unless they originate in his having claimed the payment of a bill delivered by him for a class of his pupils, who have constantly been employed in most of the ballets performed during the present as well as the former season, and for which they have not to this moment received the smallest remuneration, except what Mr. D'Egville thought necessary to allow out of his own private emolument to those who were in most need of pecuniary assistance; or for having assured the figurantes of the Opera, that Mr. Taylor had received of the committee for the Drury Lane company a sum of £610, independent of all other expences being paid by the said company as a bonus for his liberal consent for their using his theatre three additional nights. A charge held

out by Mr. Taylor as the just reward he meant to apply, towards remunerating such of his performers, who would at the sacrifice of personal considerations, lend their assistance on that occasion. Mr. Taylor having long since received the money, without indemnifying any one—not even the unfortunate and poor figurantes—far more distressed and less remunerated than any class of performers at the other theatres.

" Mr. D'Egville, apologizing for thus intruding on the public what may appear at first a private quarrel, in which they are in no way concerned, but which, in fact, materially involves their right of being properly provided with amusements, as he shall hereafter distinctly prove, begs leave further to state, that solicited by Mr. Taylor in the most pressing terms, to take the management of the Opera during his difficulties and contentions with Mr. Waters in Chancery, he at the earnest entreaties of Mr. Taylor, and contrary to the advice of these friends, who, it appears, well knew what the consequences would be, sacrificed an independent and lucrative employment, far more advantagous than any consideration the Opera could afford, in order to sustain Mr. Taylor in his pretensions respecting the sole management of the Opera, and to place him in that situation where, by Mr. D'Egville's interference and extraordinary exertions, he now governs unmolested, using his authority with uncontrouled severity and coercion over all those who assisted him in his moments of adversity and distress.

" But as this matter may probably come before an English jury, if not previously decided by that high authority which is so wisely empowered, and which so justly controuls the public amusements, Mr. D'Egville will suspend, for the present, all further information, and conclude this summary statement, by soliciting the public to be guarded against the illiberal and scurrilous paragraphs which, he regrets to perceive, have been admitted into some of the daily papers ; to the editors of which, with the theatrical world at large, he shall, without hesitation, submit his cause, and rely with fearless confidence on their decision in his favour.

July 10, 1809."

D. N. Shury, Printer, Berwick ſtreet, London.